

art & architecture

November 1947

PRICE 50 CENTS

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CONGRESS
SERIAL RECORD

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what a lovely Room



Room settings courtesy Carson Pirie Scott & Co., Chicago

what a beautiful Radio

be sure it's a

Furniture Styled Motorola

That a radio sings is taken for granted, but a radio that makes your whole room sing—that's *news*—that's Motorola "Furniture Styling"! Here are radio cabinets designed by interior decorators—built by *furniture* craftsmen to be a part of *your* home.

Typical of this welcome trend in radio design is the striking new Motorola SPINET pictured above. Here's *complete* home entertainment—FM and AM radio and automatic phonograph—in a space saving cabinet that combines console-quality performance with the convenience of a chairside model. You'll thrill to its glorious Golden Voice—marvel at the matchless record production of the ROLL-O-MATIC record changer. Exclusive radar-type tuning brings you unparalleled FM reception.

Inside and out—for a radio to live with as well as to listen to—see your Motorola dealer today. He is listed in your classified directory.

MOTOROLA INC. CHICAGO 51, ILLINOIS

BY THE MAKERS OF THE FAMOUS MOTOROLA CAR RADIOS



Table Model Automatic RADIO-PHONOGRAPH. Featherlight tone arm. Shadow-silent changer plays 10 Ten-inch or 8 Twelve-inch records. Brilliant, *true* record reproduction. Simply wonderful!



FM AM TABLE MODEL. "Furniture Styled" walnut cabinet with fabric wrap-around and 2-way "black light" plastic dial scale. Radar-type FM tuner. Motorola mellow-bass for perfect tone in every register.



The Famous Motorola "PLAYMATE JR.," 1948 Version! Everything in miniature except the big, radiant TONE. AC/DC or battery operation. "Aero-Vane" loop antenna. A powerful radio, size of a Brownie camera.



Beautiful "Picture Frame" TABLE MODEL. "Furniture Styled" in fine Prima Vera wood. Beautiful mellow-bass. Console-like tone quality. 2-way slide rule dial. Beauty in performance and appearance.



AT LAST IT'S HERE!


● See it now at your appliance or department store.

● Identify it by the blue ribbon.

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Company, Inc.

The Revolutionary All New Post-War

Western-Holly
CONTINENTAL
Gas Range

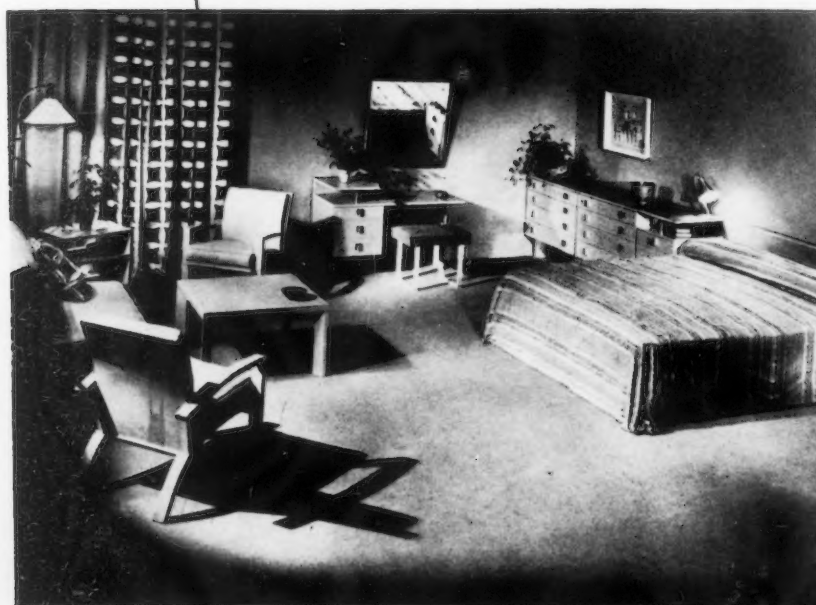
Fully automatic—built to  standards



SAARINEN-SWANSON MODERN*...

Another addition to Barker Bros. up-to-the-minute Modern Shop...the new Saarinen-Swanson Modern...a coordinated grouping of furniture by that well known team of designers, Mr. & Mrs. Robert Swanson (Pipsan Saarinen). Here are 32 basic furniture pieces, scaled to the architectural lines of the modern home, smooth, sleek, functional. In addition, textiles, rugs, lamps, decoratives, created by allied designers, keyed to the same tempo, complete the furnishings and strike a new note in contemporary design. *Modern Shop, Fifth Floor*

* Available only at Barker Bros. in Southern California



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HOLLYWOOD • LONG BEACH • ALHAMBRA

SANTA MONICA • GLENDALE • INGLEWOOD

HUNTINGTON PARK

Shamefaced correction—The material on pages 26 and 27 of the September issue should have been attributed to its authors as John Carden Campbell, Designer and Worley K. Wong, Architect. The calligraphic juggling was an innocent attempt to use the very beautiful Chinese characters. Being ignorant of meaning, we evidently perpetrated obscure clichés or mild obscenities that we hope no one understood any better than we did.—Ed.

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Robert Cron
3305 Wilshire Blvd.
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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price: mailed to any address in United States, Mexico, or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single copies, 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears on page 46, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (56) Continental Water Heater Company: Concise folder gas storage water heaters; installation, specification data; good working information rating line.

(57) Department of Water & Power: Brochure, folders, data electric appliances; good source of information on all-electric houses; rate information available.

• (364) Ecco Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Does My Dishes"; features Kaiser Dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery; worth study, file space.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient; well worth having.

• (370) Washington Steel Products, Inc.: Full printed material probably most complete line kitchen cabinet accessories; lid, pan, utility racks; shelves, white enamel food drawers, ventilating louvers, etc.; all steel, splendidly designed; this is "must" data for all files.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately; should be in all files.

CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens; belongs in all contemporary files.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

• (400) Storagewall, Inc.: Brochures, data Storagewall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls; no file is complete or contemporary without this information.

ELECTRICAL EQUIPMENT

(186) Northern California Electrical Bureau: Handbook of residential wiring design; one of best planning, technical data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information; definitely worth having.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Safflex Servicenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

(403) Westinghouse Electric Corporation: Beautifully executed 40-page, full color brochure "Electrical Living," illustrations Walt Disney; entertaining, factual, unusual; touches every phase of electrical planning for contemporary living; this is "must" for all files.

FABRICS

• (301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

• (407) Lumite Division, Chicopee Manufacturing corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup"; worth investigation.

FLOOR COVERINGS

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias,

facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.

• (309) Klearflax Linear Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures; information should be in all architects' and decorators' files.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(389) Paraffine Companies: New folder Pabco Mastipave, low cost, quickly installed floor covering with remarkable durability for schools, hospitals, clubs, libraries, factories, warehouses, chain stores; cleans, deadens noise, non-slip and non-splintering, vermin-, rot-, water-proof; fiberized mastic, bituminous composition.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

• (74) Tile-Tex Company, Inc.: Illustrated brochure asphalt tile, 3"x3" to 18"x24", wide range colors, patterns; feature strips, cove bases; features modern design.

FURNITURE

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

(312) Dunbar Furniture Manufacturing Company: Catalog 1947 line contemporary furniture by manufacturer exclusively modern.

(313) Ficks Reed Company: Catalogue contemporary Wand Willow furniture; versatile, good especially for recreation rooms; indoor quality; definitely should be in all files.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

• (315) Glenn, Inc.: Information original contemporary designs at reasonable prices; particularly good designs tables, chests, case pieces; western manufacturer.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, George Nelson, Charles Eames and George Nelson; reflects one of most important design program in furniture industry.

(320) J. W. Robinson Company: Information several lines contemporary furniture, including Irwin-Pendleton, Heywood-Wakefield, Ficks Reed, Turchin (glass); merits investigation.

(321) Andrew Szoce: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(4) Kawneer Company—Thirty pages including report of the jury, elevations, plans, perspectives, and details of the prize winners of the Kawneer-New Pencil Points Architectural Competition, "The Store Front of Tomorrow."

(6) Libbey-Owens-Ford Glass Company—Twenty-four well illustrated pages on solar houses. Explains fundamentals of planning "open houses" and gives good examples, both in photographs and sketches. Question and answer section is practical.

• (7) Libbey-Owens-Ford Glass Company—A data brochure for the architect on glass and its uses, in 24 pages. Carries tables for use in specifying. Is worth file space for ideas suggested. Full technical data.

HARDWARE AND FIXTURES

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data, price lists; one of best lines.

• (405) Custom Cast: information remarkably good andirons of custom design: fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information "must" for all files.

• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

• (371) Harvey Machine Co.: Aerating faucet, in several styles for various uses. Quality product economically priced. Of special interest to home owners and builders. Merit specified for CSH Program.

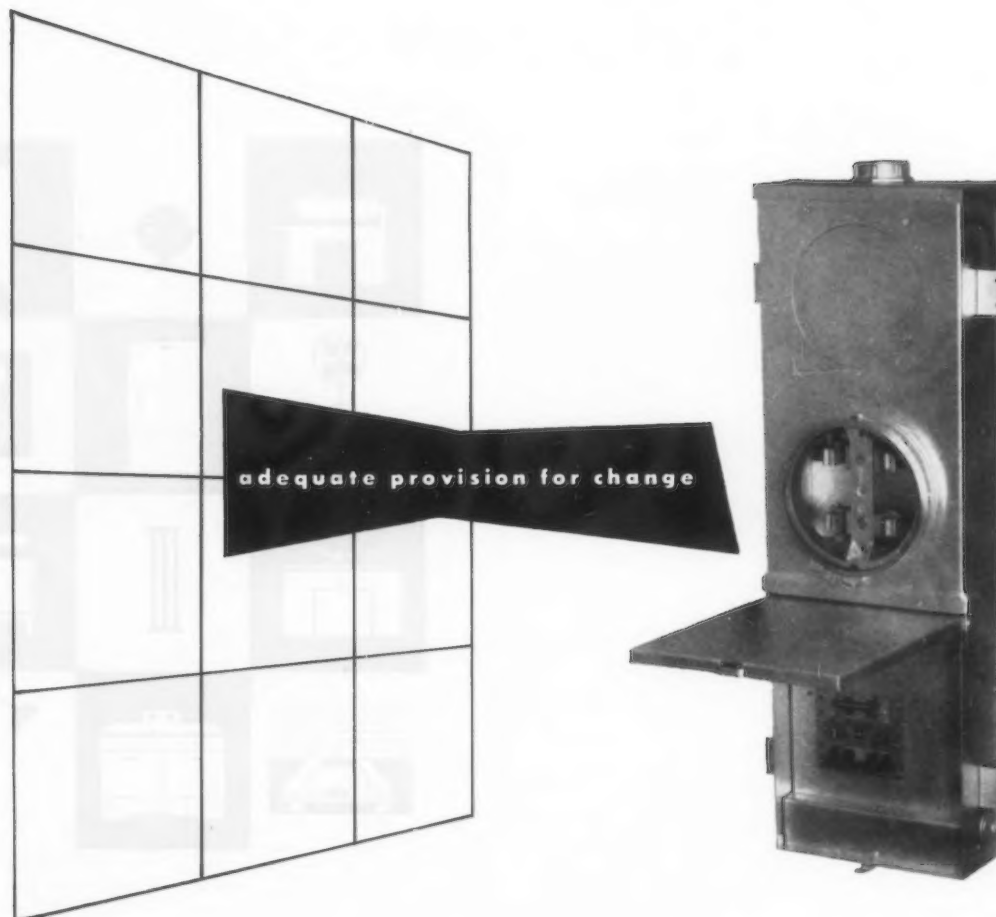
(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

• (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws; a must for all files.

• (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details; also information other Sargent hardware; all well designed, well engineered.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons; beautifully designed; this belongs in all files.

(Continued on Page 46)

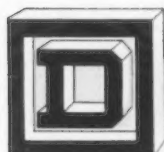
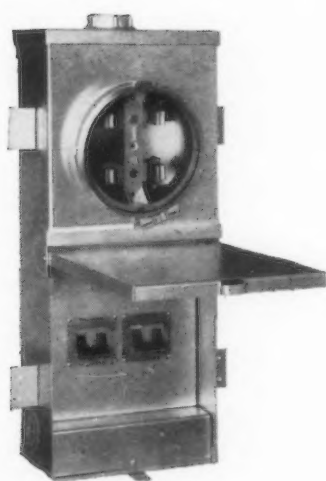


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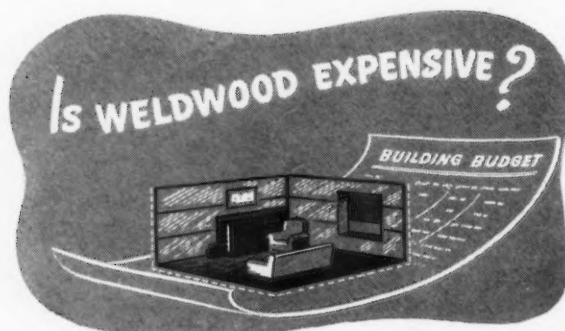
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LOS ANGELES

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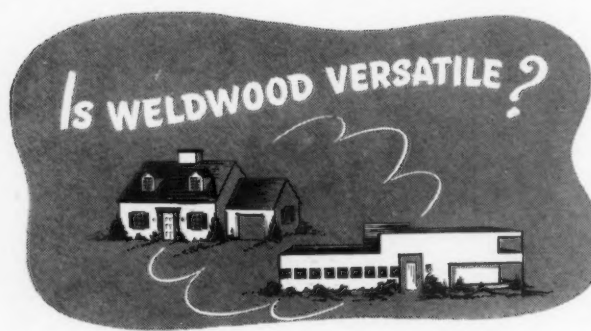
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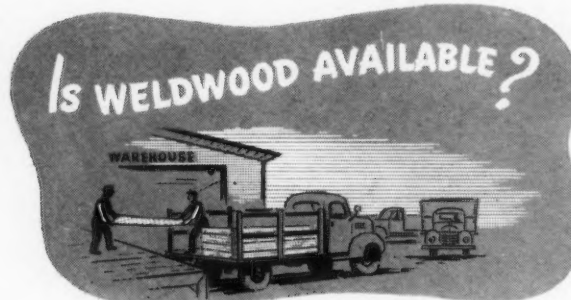


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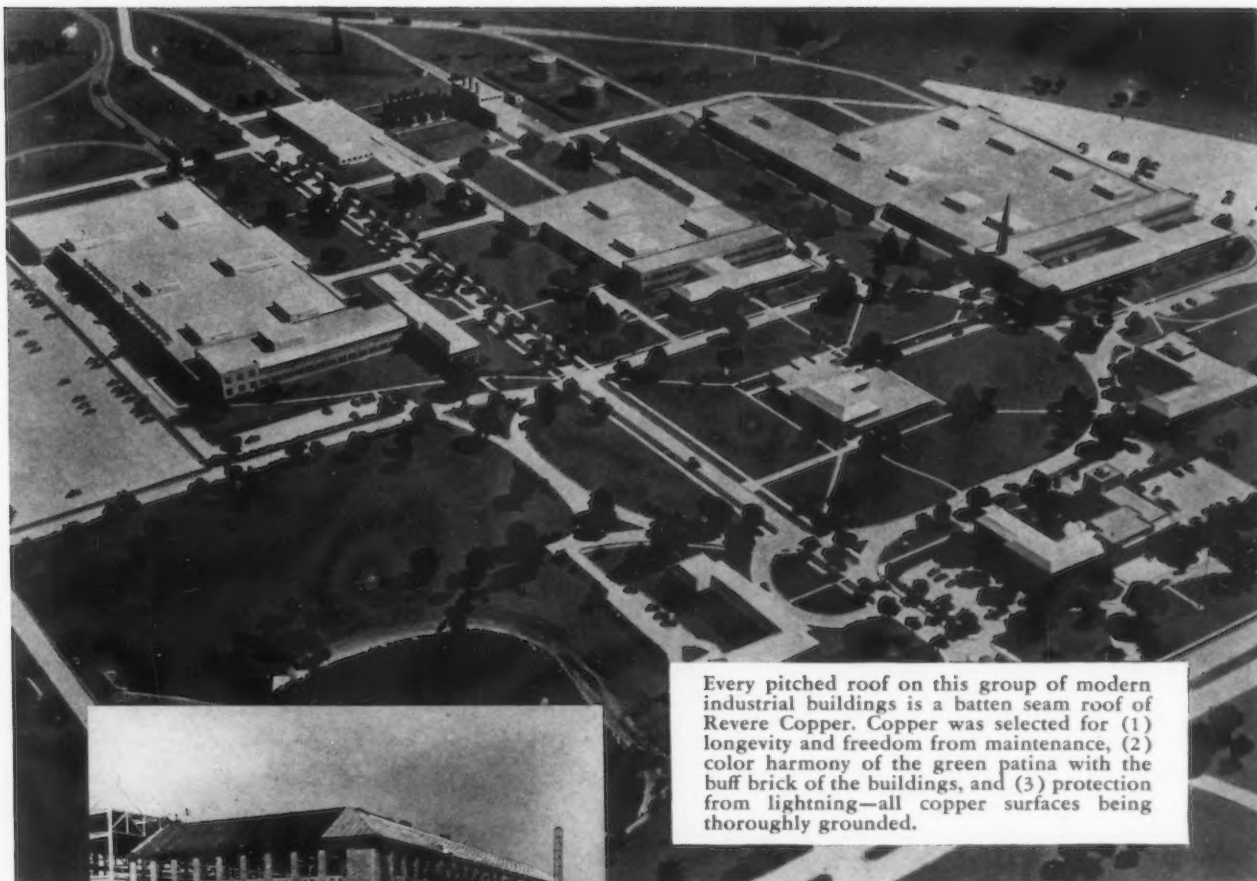
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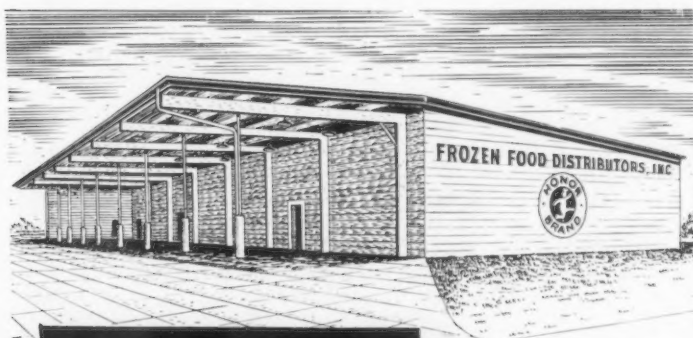
ART

To a Picasso Entrepreneur, from Grace Clements
Dear Sir:

During the course of your lecture, while viewing the succession of recent Picasso paintings projected upon the screen, many previously unrecognized elements in his work presented themselves to me. I began to see Picasso in quite a new light—one which, I might add, was also at variance with your particular interpretations. However, I did not avail myself of the period allotted for the purpose of "controversy," not only because it did not seem the proper moment in which to elaborate my thoughts, but also because I wanted more time in which to reflect upon them. I am now under the disadvantage of not having the material more freshly in mind, but I have tried to offset this by a more careful examination of Picasso's art than I have hitherto engaged in.

In piecing together what I have read and heard about Picasso, it strikes me that he has always been pretty much of an enigma to the art world (to say nothing of the public in general). I am inclined to attribute this mystification to two general causes; 1) a failure to have analysed correctly the whole modern movement in art and its historic significance, and 2) the failure to perceive either the presence or the significance of the symbol in art. The greatest single source of confusion over Picasso seems to me to reside in the belief that abstract art is nothing more than the organization of forms, lines, colors, textures, etc., conditioned by a multiple perspective (or what you term the "circulating viewpoint") and to which is sometimes added, as an extra fillip, psychological overtones associated with subject-matter. I would call this a cart-before-the-horse conception, for, just as "form follows function" in good architecture, *form must follow content* in good art. Of course, fundamentally, form and content are inseparable and must act as one. But that which determines form is the thing to be

(Continued on Page 14)



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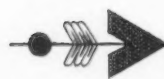
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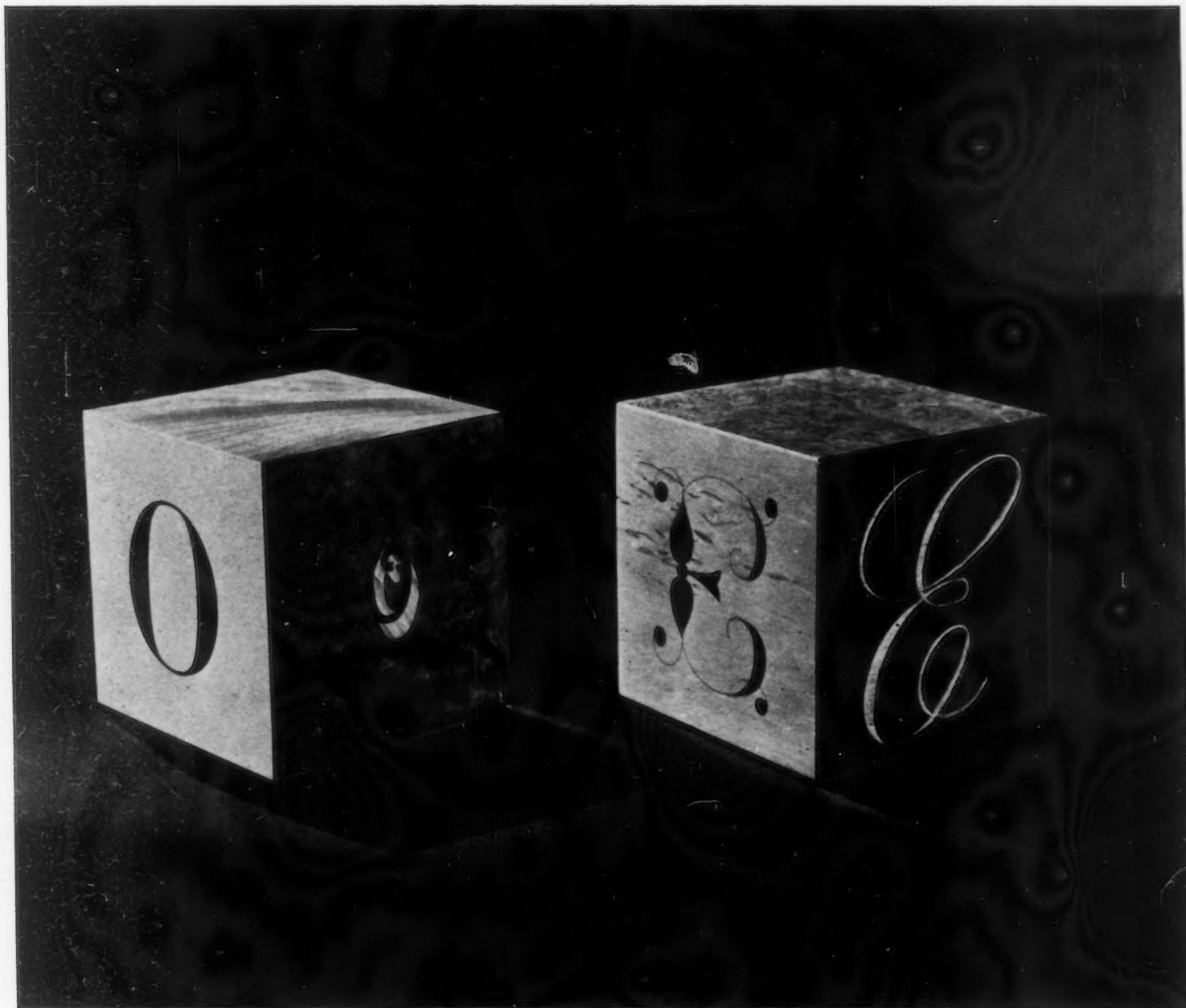


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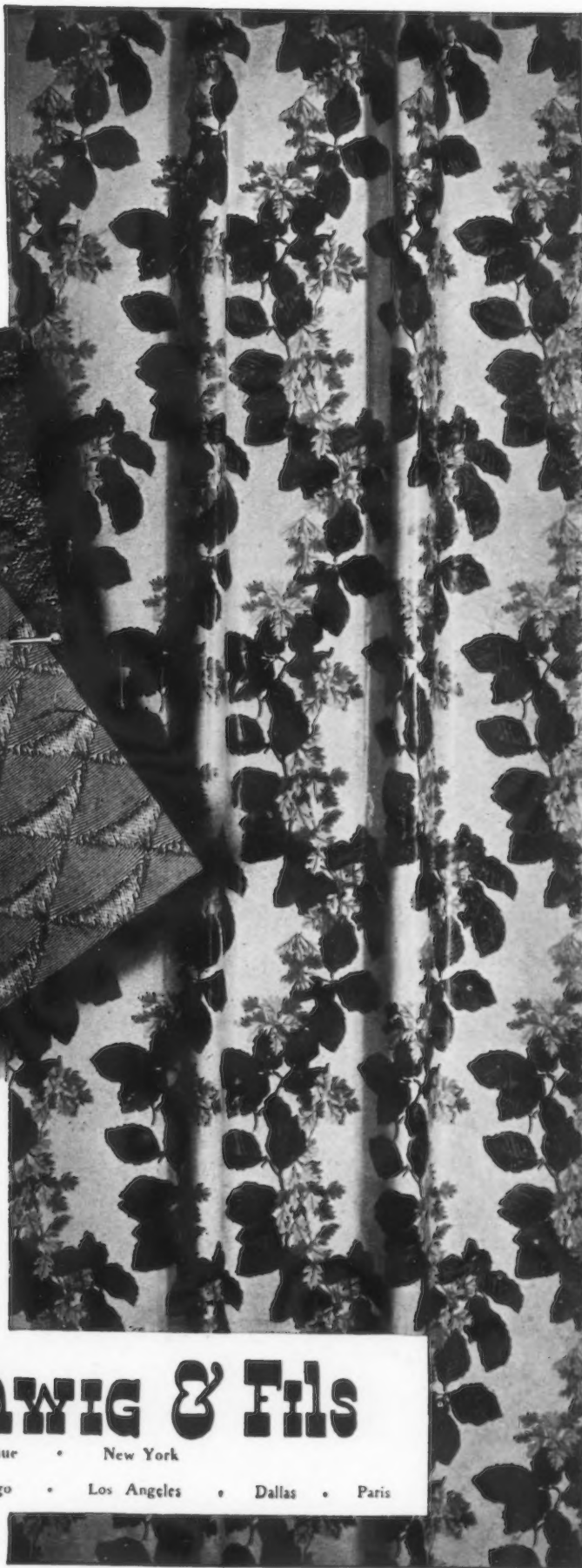


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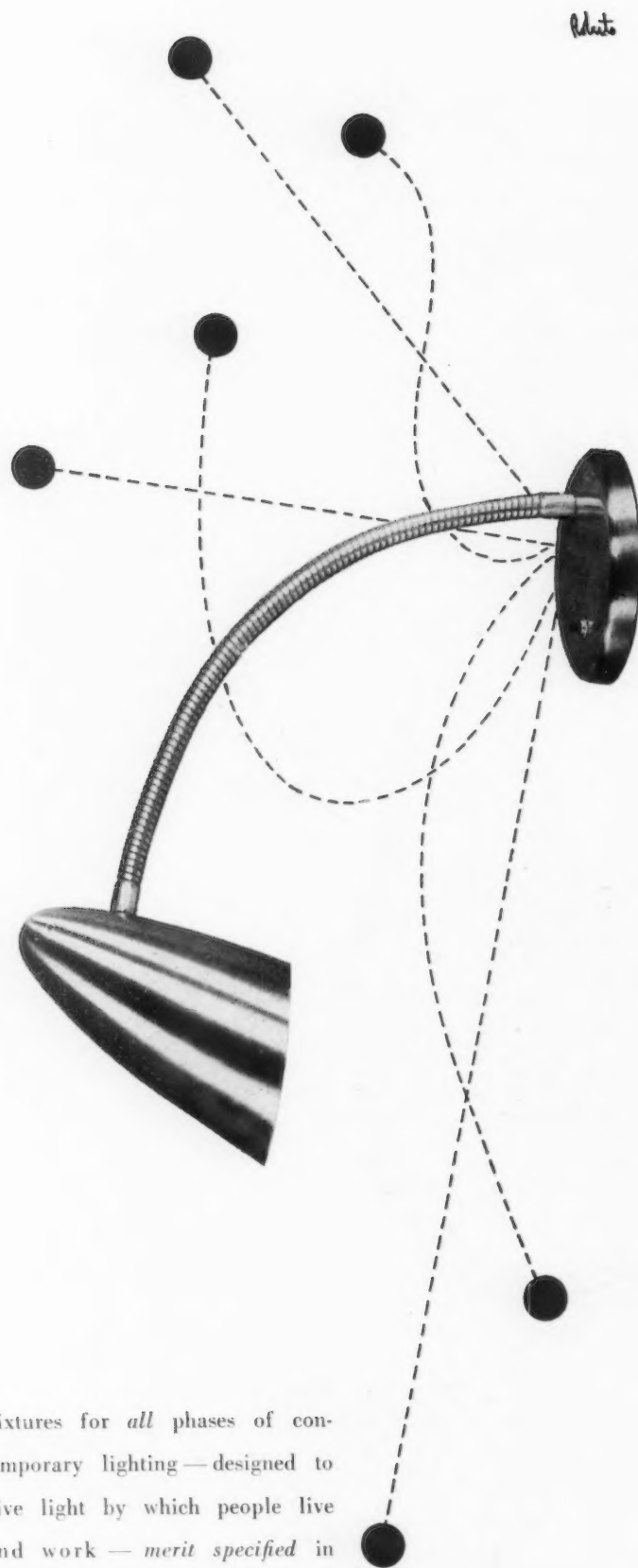
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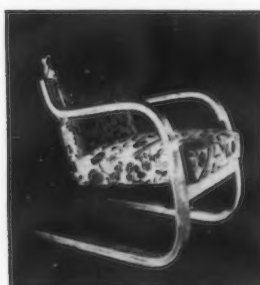
conveyed. And in the plastic arts the thing to be conveyed is contained in the symbol. The clue to any art, including that of Picasso, is through an understanding of symbolism—not a private world of individually concocted symbols, but ancient, universal symbols which are common to all of us. If the true symbol is absent we have illustration, or we have an exercise in form or technique; but we do not have art.

On occasion Picasso is capable of strikingly adept formal organization, but taken as a whole his work is among the weakest of the moderns in this respect. His having been one of the leaders of cubism, it is perhaps understandable that we are inclined to think of him as an analytical painter. But the bulk of his work, as well as his attitude toward it, shows him to be an expressionist, and as such he has both the weakness and the strength of all expressionists. It is always difficult, if not impossible, to pigeon-hole any creative person, but insofar as this can be done, Picasso fits very well the description of the intuitive—emotional type. His work and his methods of work suggest, not the charlatan whom so many have suspected, but a man whose "heart" overrules his "head." There is little that is calculated in a Picasso painting. The emotional artist *feels* his way. The capacity to analyze, to consciously direct what he wishes to say, is at a minimum. Picasso's very prolificness indicates a "pouring out" unchecked by interferences from the intellect. Consequently, his work is very uneven. Doubtless a good portion of it comes directly from the unconscious, via his hand. Not only does he make constant use of a sketch pad on which to try out his forms while painting, but the function of the sketch pad is continued on the canvas itself, as recorded in the countless changes which they so frequently undergo. Whereas the repetition of a particular theme or subject in a series of paintings, often ranging from almost unadulterated representationalism (with a strong dash of sentimentality) to almost complete abstraction (including violences unencountered outside the insane asylum) further emphasizes the devious procedures of *the search*. Ultimately, of course, this groping for the right means is reflected in the succession of periods and styles. It is important to note that these periods are not logical developments. It is also pertinent to observe that Picasso is not an innovator, though what he has done with the innovations of others is often so radical that we overlook their origins.

I am aware that Picasso has long been considered *the* genius of the 20th century. But what is "genius?" I would say that it is entirely an intuitional capacity, manifested on those occasions when it is able to push through the conscious resistances of individual complexes. In Picasso's case, genius is present *only* when intuition triumphs over the more commonly possessed emotionalism of most expressionists, nor does this happen as frequently as is supposed. Among those who have fallen under Picasso's spell, there is a tendency to regard all that he does as "magnificent." Little or no allowance is made for what are so evidently his unrealized attempts. (It would be incorrect to call them experiments, since an experiment implies conscious direction.) And because, without doubt, Picasso is the major influence upon younger painters today, it is possible that here is the clue to what is so wrong with most of the art which derives from him. His in-between stages and gropings are regarded as if they were the ultimate achievement. It is as if the under-painting of the Renaissance style were taken to be the finished product!

I think, if one wished to do so, that it would be possible to reduce all of Picasso's vastly varied output to one common denominator, for his entire career seems to have been a seeking to resolve a deep, inner conflict—a conflict on which the psychology of Jung rather than Freud can shed much light. It is a conflict common to all peoples, as recorded in myths and symbols throughout man's history—a struggle for integration of the personality, for freedom from domination of what Jung calls the "Mother-Imago," (not to be confused with Freud's Oedipus complex.) It is dangerous to touch lightly upon a subject so widely misunderstood. But this conflict is manifested in so much of Picasso it cannot be overlooked. Particularly is it apparent since the beginning of the psychological cubist period when Picasso was in his middle forties. (Due to space limitations I must refer you to Jung for the possible significance of this fact.) Surely to understand Picasso we need more than a description of what he has done; we need more than to trace the appearance of this subject or that device. Picasso has never been entirely non-objective. Subject matter, in fact, has played a most important role. Can we suppose that the nature of

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this subject matter is ever incidental? Both Freud and Jung are in agreement on the point that we do nothing by "accident." To me it is unthinkable that Picasso ever paints anything merely, as you suggest, because it is "lying about the studio" or, as in the case of the bull fight theme, "because he is a Spaniard." What he "chooses" to paint is ever revealing of elements beyond their apparent use or meaning.

I have analysed Picasso as an intuitive—emotional type; consequently I look to these characteristics for the nature of his material. Sometimes it is dominated by intuition, sometimes by emotion, and sometimes by both working together. When Picasso is at his best he has manipulated or "selected" material which fulfills in some fashion a *universal experience*. Jung terms the seat of this experience the collective unconscious. Were Picasso able to draw upon it consistently and without interference from purely emotional (and personal) influences, there perhaps would be no fumbling, no trial and error. Picasso himself, though doubtless he does not consciously understand it, appears to be aware of this hidden source in his work. He has said: "When I begin a picture, there is somebody else who works with me. Toward the end, I get the impression that I have been working alone—without a collaborator." Or again: "A picture comes to me from miles away: who is to say from how far away I sensed it, saw it, painted it; and yet the next day I can't see what I've done myself. How can anyone enter into my dreams, my instincts, my desires, my thoughts, which have taken a long time to mature and to come out into the daylight, and above all grasp from them what I have been about—*perhaps against my own will?*" This last phrase, which I have italicized, is particularly revealing, emphasizing, as it does, the intuitional genesis of many Picasso paintings. No wonder he "can't see" what he's done the previous day! No wonder he feels that some of it has been done "against his own will!" The unconscious has ways over which we have no control.

When Picasso's emotionalism dominates it is a different story—frequently to the detriment of his work. I might digress here to point out that Picasso's affiliation with communism is unquestionably the result of his highly emotional nature. The emotional person aligns himself passionately (and uncritically) with one side or the other of any cause. But, regardless of what he may *think* about it, Picasso is not really a communist. (You may have noted that an official Soviet publication recently attacked his art.) Nor (to my knowledge) has he as yet made the mistake of painting "pure and simple" political propaganda. His strong intuitional nature holds him back from committing such folly. He does, however, as few contemporary painters, reflect the social unrest of our time—not as it *appears*, but as it *is*: a malady of the spirit. What else does the displacement of human features and anatomy reveal but *unwholeness* of the human psyche today? If the "circulating viewpoint" has any significance it is as a symbol of the disintegration of life as we have known it. Inner well-being is not a conspicuous characteristic today, and none more than Picasso has recorded its collapse. Not just in the war paintings. It is to be found in the complete absence of symmetry in the human figure, in the absence of balance and order. It is emphasized in the structure of the painting in its entirety, particularly in the later period. I recall the predominance of the diagonal—what you called lines of tension—which results in a triangulation of space, suggestive of crystal formation. Something hard and brittle. The diagonal, of course, is the painter's chief means to convey instability, chaos, unrest, absence of equilibrium, etc. In Picasso this device becomes a sort of net, or entanglement; so unlike, for example, the intersecting verticals and horizontals of a Mondrian. For that matter there is probably no greater gulf between 20th century painters than these two. Intuition was not lacking in Mondrian, but it was intuition coupled with reason, and not, as with Picasso, with emotion. But whereas it may be said that Mondrian *realized* integration, I think that Picasso but rarely has come close to it. One senses the quest rather than the arrival. In this respect I would say that Mondrian's art will prove "timeless," that of Picasso, "of his time." But I do not mean to deny Picasso credit where credit is due. It was interesting to have seen so clearly in the reproductions you showed the tangible evidence of the intuitive processes, such as in the series of still lifes using the theme of the water pitcher, basket with fruit, and the spice grasses. Here was a good example of Picasso's evolution from a fairly representational stage to an abstraction of marked symbolic content. With or without the

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conscious aid of the circulating viewpoint, Picasso eventually managed to extract from his "subject" one of man's most ancient symbols for wholeness or integration—the *mandala*—which in this case was created out of the shafts of spice formed into a wheel. With it he also created a sun symbol, either with "rays" or "feathers"—the sun as the bird of the spirit which travels across the heavens. Sun symbolism is too extensive to go into here, but in my opinion the theme of death and resurrection, which it accompanies, is present in numerous examples to be found in Picasso. In the spice pictures I do not think it accidental that the fruits in the basket (symbols of the mother and fecundity) were ultimately reduced to four in number (a wholeness concept not frequently found in Picasso). The water pitcher (both water and the containing vessel are feminine symbols) but emphasizes the theme—the longing for spiritual rebirth—as portrayed by the spice "wheel" (sun) emerging from the pitcher (maternal womb).

This "sun" which daily dies and is born anew, is to be found in various forms in many Picasso paintings—sometimes as only a candle or lamp, sometimes, as in *Guernica*, it is literally the sun. But more frequently the concept which it embodies is found in such symbols as the horse, the bull, the opposing women (vertically and horizontally placed) etc. It cannot be supposed that Picasso's use of the bull fight, for instance, is merely a prop on which to peg a picture. Save for those done in a very early period, the paintings where he has used these symbols invariably depict the *crisis* of the fight in which *both* horse and the bull are *sacrificed*. The symbolism attached to these animals is too extensive and profound to be easily ignored. Both on occasion are maternal symbols, though the bull as masculine "animal nature" of man is more frequently found than bull as fecundity (and hence female in import). The horse, high spirited and fleet of foot, has associations with the course of the sun, as well as the dark "nightmare" creature of terror and death. The lance, of course, is an obvious libido symbol, which figures prominently in these subjects. You perhaps have noticed how frequently Picasso has made use of animal (particularly bull) features on human figures of late, which in my opinion substantiates my idea that the use of the bull and horse

are of deep psychological import. I would say that even the *Guernica* belonged more to the inner conflict of man than it does to the historical episode to which its name refers it.

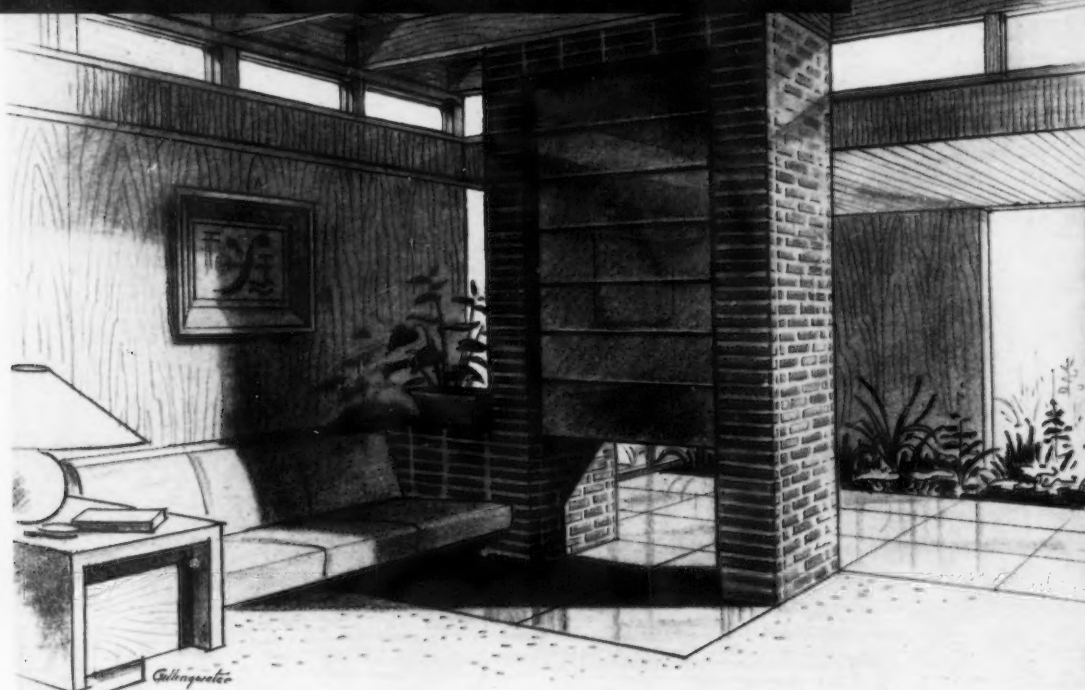
I feel that all this goes a long way to account for Picasso's own reluctance or inability to speak about his art. He is unconsciously baring what most men keep deeply repressed, hidden from the prying eyes of the world. For him it is an inescapable necessity—a psychic catharsis, a projection of his struggle to gain spiritual re-birth. But first there must be the descent into Hades . . . the sacrifice of man's animal nature . . . the journey through the night. Whatever claim to genius Picasso may possess seems to me to reside only in that aspect of his work which intuitively projects aspects of this ever-recurring life crisis. Otherwise his art is of no greater significance than that of all modern expressionists.

Autobiography, by Eric Gill; The Devin-Adair Co., N.Y., 1941, \$3.50.

(This is not meant to be a "review" of Gill's book, but since my article was "stimulated" by his autobiography, it seems only proper to mention it in this fashion. G.C.)

It has been seven years since Eric Gill died—seven years in which strife and misery and unrest have multiplied a hundred fold from that which was known to Gill in his lifetime. And yet nothing that has happened—the war, the death camps, the atom bomb, the destitution, the social unrest, the industrial strikes, even the position and attitude of artists—none is essentially different from what Gill knew and foresaw. What special gift did he possess that could have given him such insight? The answer is perhaps too simple to satisfy the modern skeptical mind, laden as it is with "facts" so staggering and inter-contradictory that the understanding of simplicity is beyond its ken. . . . Can it be understood that Gill had a love of life and therefore a love of truth? Can it be understood that Gill was a *whole* (or holy) man, or at least knew wherein wholeness lay? But what does wholeness mean? What does truth, life, mean? These are not facts susceptible of proof. They belong in the area of faith or belief. (Can *their* meaning be understood?)

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Gill's love was a love of God; and a belief that God dwells in man. Gill dared to ask the question: What is man? And the answer which he found is not a fashionable one—"Know ye not that you are the temple of God and that the spirit of God dwelleth in you? But if any man violate the temple of God, him shall God destroy. For the temple of God is holy, *which you are.*"

Indeed, such a notion is "old-fashioned," like igneous rock, like giant sequoias, like man himself; old like the pyramids of Egypt, old like the artifacts of the Indus Valley, old like the pre-Inca cultures. Only a civilization based on the notion of "progress" can use the word old-fashioned as "out of fashion." But *fashion* comes from the Latin *facere*, to make, to shape or give form to; whereas the synonyms of *old* are "ancient, venerable, antique, archaic, obsolete." Of course the last of these we know very well. We are very much absorbed with the word 'obsolete'—both as applied to ideas and to things—having quite forgotten that the old fashion may also be the venerable way of doing, forming things. Veneration is a kind of reverence. And this is what Gill had—a reverence for the right way of doing and making. He did not seek antiquity or tradition. What he found turned out to be commensurate with tradition—the *philosophia perennis*. All he wanted to discover was that which is natural, and therefore normal to man. And of course, to do so today meant that he would be a radical—to be radical being to find the *root*. The root of things does not reside in politics or economics or in art, though Gill was a political, social and art radical. In each he found the answer incomplete. It could not be otherwise—not as long as one keeps on asking what is man.

No one hated economic slavery more than Gill; no one loved the workman more. But he discovered that freedom is something more than leisure, and culture something more than what is gained during leisure. Hence he discovered the whole modern fallacy of industrialism on the one hand and "fine art" on the other. Man has freedom only when he has responsibility, and regardless of who owns the means of production, as long as the worker is a cog in a machine, it matters not how long or short his hours, how large or small his pay, he is doomed to a sub-human existence. This is why Gill saw the struggle for a higher and higher standard of living (i.e., shorter hours and bigger pay) as the great weakness of the Trade-Union movement. He saw that such demands led away

from rather than toward individual responsibility (the kind of responsibility that would demand the right to make things well and properly). Is not his wisdom being borne out in today's socio-economic context as we witness labor signing its own death warrant? Integrity—wholeness—this is what has been lost. And when there is no integration there is disintegration—"a kind of death." Integration in life means living wholly, according to man's nature. Man lives in order to work, not in order to get out of work. But the work must be free, responsible. The "art world" is no more free or responsible than the industrial world. When there is wholeness in work art is *in* work—not applied as an after-thought. In the "ancient" meaning, work is sacrifice—ritual—and this is why, and only why, ancient art *lives*. There is precious little in what is called "fine art" that has a chance at such survival, save perhaps as a curiosity. To be sure it isn't up-to-date to say so, but what work continues from the past and holds our veneration that has not been addressed to God, to the divine and mysterious Ultimate Source? Is not all art of the so-called "primitive peoples" this? Is not the art of Egypt, China, India, early Greece, pre-Columbia America, Medieval Europe, this? Has the inner or real nature of man changed since he learned that the earth is not the center of the universe, or because science has at last split the atom? Have the investigations of geologists, archeologists, anthropologists, psychologists, physicists, changed the *nature* of man—man who has been on this planet 600,000, maybe a million years? Gill knew that essentially man is man, both body and spirit, but primarily spirit; that he is not merely an animal, and certainly not a machine. Gill also knew that he lived in a time when few could understand that this is so. It was not pessimism, however, that marked his life. He knew that "nothing lasts forever—birth, growth, maturity, decay and death is the divinely ordained sequence for good things no less than bad," and he accepted it in faith.

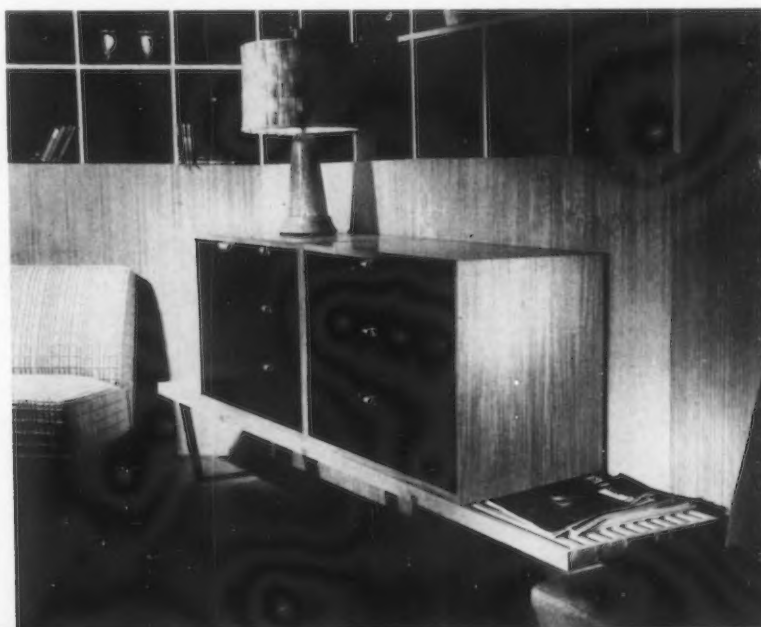
Men like Gill, who have a passion for truth and are not burdened by pre-conceptions (hence prejudgments—prejudices) have a curious faculty for recognizing a spade to be a spade. There seems to be no aspect of contemporary civilization which escaped his penetrating appraisal. If the indictment is alarming, so is the moral crisis of our age. He had found the *root* in the modern schizophrenia of an industry without art; in the rendering secular

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that which is sacred. "... I make no prophesies save only that industrialism will go down in blood and tears in the end. Meanwhile the 'art world' will flourish. Even now, in the middle of the carnage (Gill wrote this in 1940, and died the same year), it is flourishing. I do not mean that large numbers of young painters are selling large numbers of paintings. No, indeed. But there is no break-down of the universally accepted notion of art as a hot-house flower, of art divorced from meaning, divorced from prophecy, divorced from ritual, divorced from daily life, divorced from the common work of men. On the contrary, even now, in the midst of the struggle for economic and political domination, there are government committees and committees of artists with government backing and prestige, working to preserve the great tradition of the industrial era—the artist, the workman, and 'never the twain shall meet,' except of course in the municipal picture gallery." Had Gill lived and written this in the United States today it would have been as applicable as it was in his England the first year of the war. "Things are for sale not for service." Is this not so? Is not the major preoccupation of artists and art dealers with how to make art *sell*? Art no longer knows service and ritual, and therefore it no longer knows tradition—the nature of art. Is it any wonder that art is now a "picture" of *things* and almost never an embodiment of symbol (meaning)?

He wasn't satisfied with half answers. Let the political revolutionaries scoff (Gill was both a socialist and an atheist at one time) over the "incredible" fact that he "invented a religion and found that it was Roman Christianity." Gill's radicalism carried him deeper than present-day Catholicism, for he was no less critical of the modern Catholic and that which is the sickness of the Church than he was of all the ills of modern industrial capitalism. Whatever you may think of his art, the greatness of Gill resides in the fact that he *lived* his beliefs—and he lived a good life. Who can say that the spirit of God did not dwell in him? Who can say that his kind of old-fashionedness is not truly of the nature of man?

CINEMA

ROBERT JOSEPH

Dramatic license is a permit issued to playwrights, novelists and screenwriters for the free exercise of their imaginations in the pursuit of their calling. In the field of historical fiction playwrights, from Aeschylus to Maxwell Anderson, have used their deriving license within the tacitly understood bounds of reason and good taste. Now comes Douglas Fairbanks, Jr., whose permit to embroider on the fabric of historical truth ought to be summarily taken away for now and all time. Mr. Fairbanks has brought to the screen the derring-do's of Charles II, the Restoration Stuart, who appears on film in *The Exiles*, which Douglas produced and in which he starred. Charles Stuart appears as Bolingbroke's 'Patriot King,' a sort of American rendition of Laurence Olivier's rendition of Shakespeare's *Henry the Fifth*.

Douglas Fairbanks, Jr., not only took liberties with history, he mangled it beyond all repair in the minds of those who won't trouble to find out what kind of a lickspittle profligate this Charles was. He comes to us as a friend and protector of the weak, a lover of England and things English; a noble liege who has only the best interests of his people at heart; and by the same token, Oliver Cromwell is shown to be black and bloated with power. Aside from the anachronism that Cromwell, Senior, was dead when the picture opens in 1660, there are a few other historical bloomers. At any rate the starring actor, who also wrote the sonorous script, slashes his way through windmills (action takes place in Holland), and has a rousing good, but clean, love affair somewhere near The Hague.

The tragedy in this picture is that so much money was spent to make a worthless leech like Charles II a hero, and that the Roundheads are shown to be such black-souled villains. The further tragedy is that with the same luxurious backgrounds, costumes and props Fairbanks didn't make more of what he had. He very obviously sat on the director, Max Opuls, and hammed his way from one end of the script to the other. The final tragedy is that history has been distorted with no hope of correction. There will be those who say it isn't important to stick to historical truth, that the purpose of this picture is to entertain, and not to mirror history as it really happened. ... Yet, if Fairbanks gets away with this one,

we may expect further and more horrible examples. We have suffered enough from de Mille.

In passing it might be interesting to quote the *Encyclopaedia Britannica* on Charles II:

"Indolent, sensual and dissipated by nature, Charles' vices had greatly increased during his exile abroad, and were now with the great turn in fortune which gave him full opportunity to indulge them, to surpass all the bounds of decency and control. "A long residence till the age of thirty abroad, together with his French blood, had made him politically more a foreigner than an Englishman, and he returned to England ignorant of the English constitution . . . untouched by the sentiment of England's greatness or of patriotism. . . . It is uncontested that Charles' cynical selfishness was the chief cause of the degradation of public life which marks his reign, and of the disgraceful and unscrupulous betrayal of the national interests which . . . imperiled the very existence of Britain for generations. . . ."

Notes and Comment

When the Congressional Committee investigating subversive activities first began its latest work in Hollywood, there was an immediate split in the film colony between those who welcomed the investigation, and those who felt that the Thomas-Rankin Committee was about to do more harm than good. A natural development appeared in the fact that Committee detractors were labelled subversives by their more conservative Hollywood brethren. Within recent weeks, however, Hollywood opinion has crystallized around one significant point: responsibility for communism in American motion pictures rests squarely with film producers who decide, in the last analysis, what shall and shall not appear on the screen. Aside from the rather obvious fact that the omnibus charge which the un-American Activities Committee makes is somewhat ridiculous, the Committee is, in truth, attacking the leadership of the motion picture industry and not the few writers and directors who have been charged with putting communist thought in such pictures as "Margie" and "Pride of the Marines."

A few miles to the south of Washington, where the hearings are taking place, the Committee might indeed find evidences of un-Americanism in the Virginia banning of *The Burning Cross*, a picture about the Ku Klux Klan. Or it might turn the attention of the press and the nation to Memphis where a Mr. Binford has refused to permit the showing of *Curley*, a Hal Roach "Our Gang" comedy, because a little Negro boy is shown playing with little white boys. If, however, the Committee feels that the producers and not the Virginia Censors and the Memphis Censor is at fault, then I recommend that the producers, writers and directors of *The Burning Cross* and *Curley* be subpoenaed and called to Washington to answer charges of putting communism on the screens of America by, first, portraying that fine American organization, the KKK, and by putting in visual terms the essence of the 14th Amendment to the Constitution.

MUSIC

PETER YATES

Performance is not so much the achieving of perfection but the overcoming of a meaningless imperfection, so that one can build with what is essential. Many a performer makes and sustains an unblemished reputation by reducing whatever he plays to the level of his perfectness. "He does not make the right mistakes" may be charged against the violin playing of Heifetz or of Edwin Fischers' piano playing. Yet the genuinely creative aspect of Fischer's urge towards a jeweler's perfectness may be demonstrated by the number of out-of-the-way small masterpieces he has preserved for us in recordings. Heifetz's performances, like the furnishings of an expensive house, are as often bric-a-brac as good taste. He himself may know the difference; I have often wondered whether he does, and at what level he revolts. There is, of course, a taste in bric-a-brac, which may move like the whatnot from the parlor to the attic and be rediscovered in the antique shop, overpraised by the interior decorator and enshrined, or it may be lost, in the museum. Yet I doubt whether the future has any place or need for the ornate curiosities Heifetz has recently so perfectly performed and recorded as violin concertos by Korngold and Gruenberg. Indeed the im-



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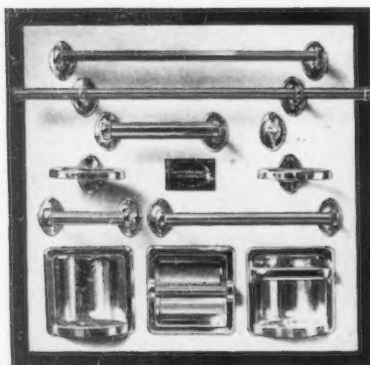
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mense emptiness of the Gruenberg monstrosity glimmers with a flickering across the dead-pan of sardonic amusement: everything cheap and base from Hollywood has been put into it, to please the Hollywood hero man.

It can never be said often enough that technical perfectness, note by note exactitude, plus interpretation, though it will always find an audience, has little or nothing to do with genuine musical performance. There is a "well-known Los Angeles pianist," whose only evident relationship to Los Angeles music-making consists of occasional appearances with the Philharmonic and Hollywood Bowl orchestras, which favored position he retains, one gathers, by virtue of his ability to function, among influential people, as a perennial houseguest. He is said to have approached the music-teacher, to whom on these occasions he regularly resorts, with the following statement: "I have been engaged to play so-and-so with the Philharmonic Orchestra this winter. I have learned the music and know all the notes, but I am relying on you to put in the shading and expression." The teacher, a far more capable pianist, has not been honored with a Philharmonic engagement.

Szigeti's unmatched playing of the Brahms *Violin Concerto* remains as meaningful, whether or not on any particular occasion he may miss some of the notes. The conception is organic, not merely end to end. Every relationship reaches further inwards, the movement a breathing member of the whole, the passage a significant articulation, the phrase a thought—not in isolation but reaching forwards and backwards throughout—the single tone a dimension, small and obscure as in a distant constellation or large and urgent as a planet; so that one's hearing in the smallest details moves among the largest spaces. Such a performance does not diminish but increases the danger of an inadvertent technical slip.

Not long ago Israel Baker played like that a slow movement, which it never occurred to me to think to identify until some minutes after he had finished. It was Bach's *Air for the G String*. I give you my word, I was so intent upon the speech of the playing, tone to tone, that I could have been studying the sky through a telescope or hearing a master read *Hamlet*, so little was I aware that this was any hackneyed music. In the same way when Kurt Reher played the Kodaly sonata for unaccompanied cello, or when last September Rudolf Kolisch read for a group of us the profound sermon of



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Bartok's sonata for unaccompanied violin, I had no feeling of the inadequate instrument. Choirs responded to the singing solo voices, high overtones poised securely upon sure and serene basses; like an orchestra without waste, like a prophesying utterance, the speech of the instrument was made adequate to all needs. This is musical performance; one thinks of it no longer as notes played.

But let a contest come along, or let the box-office sit like Pilate as the judge of integral worth: whatever is slick and empty will be easy to praise; to conceive and utter the problems of the music, and in recreating the music to give full meaning to the urgency that has made these problems vital, invites defeat and may cause more incomprehension than success. Yet only to do this, and nothing less, is to perform music.

At the end of the Hollywood Bowl season Dr. Wecker, the man who arranged the public debut of Margaret Truman, wrote sadly in the Bowl program that lack of public support for the symphonic nights, the evenings ostentatiously dedicated to "good music," would force the Bowl to give its entire season over to popular performances. If to be popular by Dr. Wecker's standards the Bowl must be cheap, by all means let it be cheap. Then there would be no more of the false pretensions that the objective of the Hollywood Bowl concerts is the performance on a large scale of worthwhile music. The scale is too large to allow of the intimacy of a good performance. It must be blaring and blowsy; it must draw unprecedented crowds to excuse the unnecessary space; and, not daring to raise the crowds to a level above their everyday experience, it must come down to their level, must in fact seek out excuses to be a little more blatant and more cheap than the crowd is. For this reason those who will make a considerable effort to hear an adequate performance of good music will no longer buck the crowds to sit through an evening of inadequately rehearsed playing. The crowds may have the Bowl, and the Bowl may have the crowds. But I wager, and a few exceptional opportunities have proved, that if the leaders of Los Angeles musical opinion, those who have made music a part of their lives, should be convinced that the employment of Eugene Ormandy as musical director and conductor would return the Bowl concerts to a high, even a reasonably high, standard

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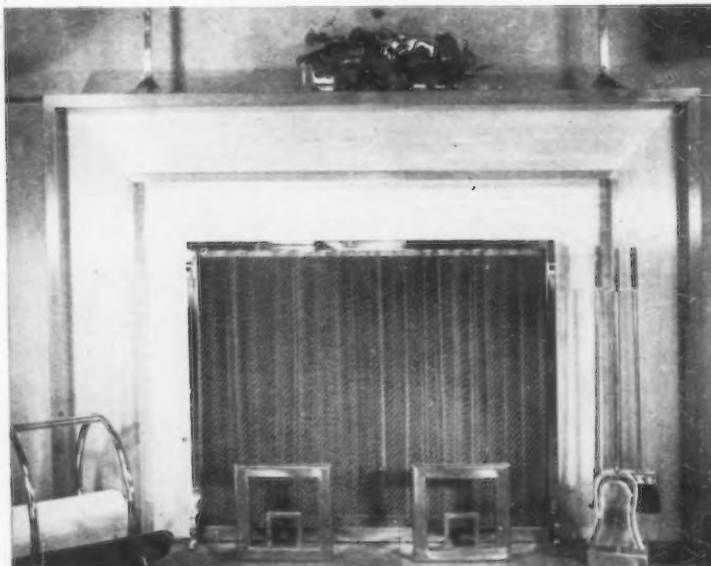
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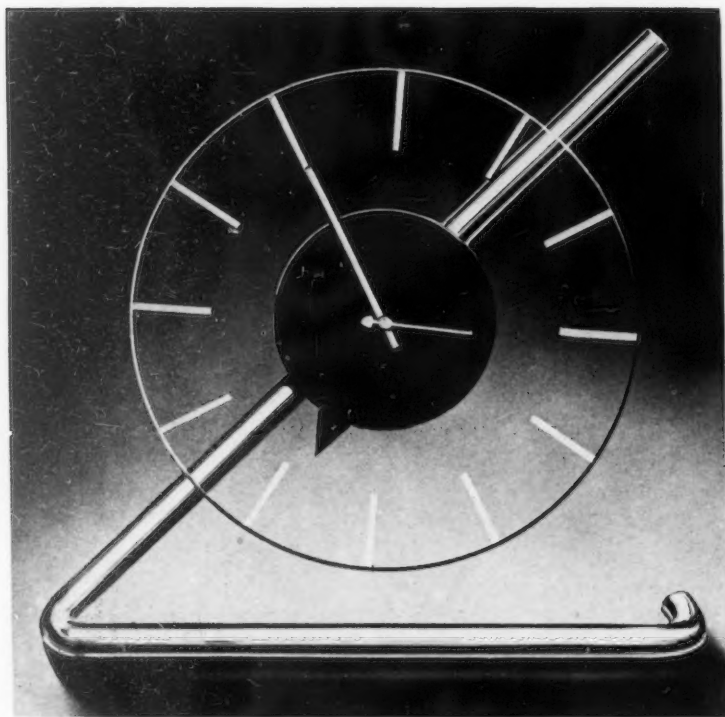


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of performance, they would struggle through any mass of crowd to be present at it.

Habit in listening is the chief cause of musical degeneration. In musical etymology "popular" means either "cheap" or "habitual." The fact that a crowd can not usually be expected to enjoy a new experience, one that is outside the current vogue of novelty, is less discouraging than the constantly repeated discovery that persons of more than average taste and discrimination often fear fresh musical experience and prefer to wait for habitude to overcome their immediate repugnance to any musical form they cannot grasp. An instrumentalist whom I very much respect told me after reading through the *D major String Quintet* of Mozart that this is a "piddling" work, preferring to it the solid and dependable *C major*, made popular that season through a recorded performance by the Buda-Pest Quartet. The *C major* is like a source-book for the styles of Beethoven and Schubert, but it presents no problems to thought. Yet if ever Mozart wrestled with the abstraction to raise his energies to a sublimity such as Beethoven later reached in the *C sharp minor Quartet*, he did so in the *D major Quintet*. Persons who can sweat comfortably in hard shirtfronts through the spiritual and physical involvements of Beethoven's *C sharp minor* do not clamor for the Mozart. Very probably they have never heard of it. The cycle of Mozart's creative experience that begins with the *C major* descends to the unutterable sorrow of the *G minor*, the inconclusive ending of which has charmed many speculative arguments; but the conclusion of the *G minor* could not be contained in that same work, unless it should extend to Beethoven's *C sharp minor* length. That conclusion is the dynamic drama of the *D major*, the force of its extraordinary finale. The afterword is in the last, the *E flat Quintet*, one of the remotest and most inexpressibly beautiful creations of his art. Though these four supreme works of Mozart should be heard in sequence, like Beethoven's three cyclic quartets, the *C major* and *G minor* are well known, the *D major* and *E flat* seldom if ever heard. For that matter opportunity of hearing the Beethoven cycle, *A minor opus 132*, *B flat opus 130* with the *Great Fugue*, and *C sharp minor opus 131*, played in their proper order is nearly as rare. The public which has learned to accept the three Beethoven quartets as separate concert fare has not yet learned to demand the larger experience of hearing them in sequence.

Criticism which pontificates over customary repetitions of habituated works says nothing of being denied the greater Haydn piano trios, the Mozart piano works. One need only listen to the few available recordings of Mozart piano sonatas to realize how pitifully little the majority of name pianists knows about playing these curiously neglected works. No music can be more revealing; none can so strip off the elocutionist polish; none more absolutely insists on being adequately and exactly played; and when adequately and exactly played no music can be more rewarding. This autumn Frances Mullen is playing for Evenings on the Roof the complete solo piano works of Mozart. It is not a name performance but an intimate reading to satisfy her own hunger and that of a small group of friends. Such dedication, rather than the blown-up vulgarity of Gershwin memorial programs—mob spectacles that do no honor to the loved composer, is the heart of musical performance.

Some standards for criticism

A number of months ago B. H. Haggin, the *Nation* critic, whose column is as often labeled *Records as Music*, dismissed the *First Symphony* by Brahms from further serious consideration. Following this expurgatorial triumph he similarly disposed of several other works by Brahms, allowing a few exceptions. To a correspondent who objected that Haggin is not big enough to do away with the *First Symphony* of Brahms the critic replied by a statement as grandiloquent as it was confusing. The critic, he asserted, is a specially trained person who takes the trouble to respond to music with an accuracy unavailable to non-critics. If the critic being Haggin disposes of a symphony of Brahms, that symphony is finished more or less, as far as the special sensitivity of Haggin is concerned. Haggin has never again quite risen to this performance, though a recent comment on a talk by E. M. Forster at the Harvard Critics' Symposium indicates the decisiveness of his mind: "Criticism could make Forster aware of his immoderate use of the word 'but' (the result of a university education) . . ." Timid writers who have a university education will do well to hide their "buts"; snobs will increase them.

Haggin has devoted much space to discriminating among the Balanchine ballets. Like many limited critics, he has the gift of an occasional insight worth waiting for. He does not lack ability but rather the interest or persistence to go beyond his narrow circle of illumination. The same article which ends by categorizing a university education begins with a quick review of the two Bartok concertos recently issued as recordings. These are outside his circle of illumination. "The violin concerto is an expansive piece of writing with all the outward appearances of connected musical discourse—but in an idiom that makes no sense to me. It seems well performed . . . and is well recorded. The piano concerto, on the other hand, is a work whose musical thought I can understand; and the first movement, with its arresting proclamation by the piano, its fierce, harsh concentration throughout, is the only music of Bartok I have been interested or impressed by; but the rest of what I understand—like the sour chorale and the bird-twitterings in the second movement, the sour fugue in the finale—I find uninteresting. The performance . . . seems good," and so on, discussing the tone quality of the recording.

Haggin will not come to Bartok, because Bartok has not in the first place cut himself to Haggin's size. I am at a loss to discover the significance as criticism of such a brush-off. Ignorance coupled with humility can produce worthwhile criticism; it can provide an exploring companionship that is like a friendship in creative thinking. Criticism does not deal with final judgements but with penetration, realizing by discovery. Critical method, though it may produce the impressive results of Tovey, must fail wherever the method does not apply to the living genius of a new category of art. So Tovey was at a loss when he ventured even as far as the tone-poem beyond the large area dominated by fugue, variation, sonata form, and a fixed key relationship. A critic should be one who tries to tell, as he would speak of it, whatever he knows about the subject that is pertinent to the discussion. A critic should be often exalted but never finally satisfied. Above all he should never content himself with the statement of his own temporary, fallible opinions. He desires always to perceive more, to be in himself capable of perceiving, to share with others what he does perceive, to lead, to guide, to nourish, to enrich, above all to praise. Knowing how, when, and what to praise is the authority of a critic. A critic must seek praising—praising itself, not opportunities to praise. Only his awareness that praise is of all forms of criticism the most difficult, the most exposed, as well as the most revealing, will restrain him from unmerited, unlicensed praising. To praise is to assert one's personal standards, to stand at one's full height. A critic must also deal in summary judgements, like a police magistrate; he will be careful to distinguish the misdemeanors from the morals cases. The recent Hollywood Bowl performance by Iturbi and Rubinstein's recordings of the Beethoven *Sonata Appassionata* and *Third Concerto* are misdemeanors; the charge that Iturbi has "gone Hollywood" and that Rubinstein accepted \$85,000 to play a piano concerto for a motion picture, so that news of the unwarranted fee could be used for publicity, are morals cases. These should be dealt with on their merits, and it is unfortunate that on some occasions the critic is unable to dispose of them by a jail sentence. A critic should be as simple as he can, but too much simplicity can be destructive. Tolstoy's *What Is Art*, a critical thesis expressing a simple criterion arrived at with the utmost difficulty, exalts Hugo's *Les Misérables* to the level of Dostoevsky, above Shakespeare and his own *War and Peace*. The criterion escapes its purpose. The argument holds, in brief, that a work of art fails when it does not communicate at all levels of receptivity. This is the same pedantry used by concert managers—the sophisticate's hypocrisy, the snob's bluff. It is as unnecessarily absolute as Busoni's assertion that a work of art should be prepared for by the audience as though it were a rite. Virgil Thomson's heirarchy, Satie, Schoenberg, and Stravinsky, is an unwise imprimature, because it excludes much that must be understood before one can rise to the best of Satie, Schoenberg, and Stravinsky. *Socrate*, the *Third Quartet*, and *The Rites of Spring* are landmarks in twentieth century music; the *Gymnopédies*, the *Wind Quintet*, and *Scènes de Ballet*, though interesting, are not essential to anyone's experience.

Standards in music may be said to exist, if one will use them with discretion in full awareness of their merely relative significance. Twentieth century music, for instance, can be understood by any amateur who has opened his mind as well as his ears to a variety of major twentieth century compositions. Opening the ears is a

(Continued on page 52)



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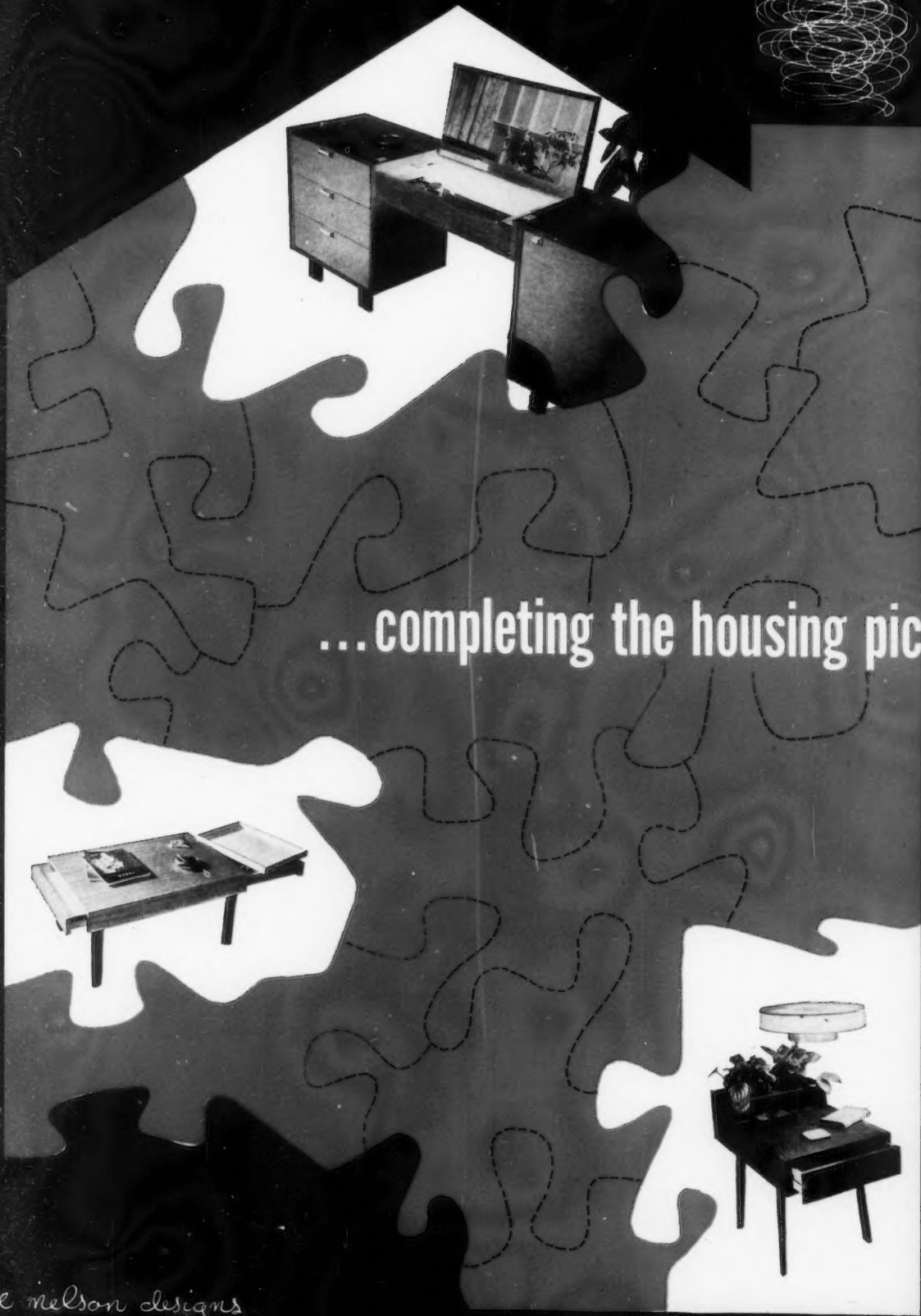
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The eager mayors and governors along the route will assemble their favorite civic officials to stare grimly into the news-cameras and say sound and solid things to be quoted in the afternoon papers. Puzzled and wondering school children on holiday, shepherded by patient, dutiful, underpaid, teachers, will gather at the countless way stations as much solemn talk memorializes the coming and the going of the Freedom Train. But, however hot the sun, and however tired the feet, Americans everywhere will have touched, and will have seen in some wonderful way, the very real heart of their country. The train itself, an unlikely shrine, will sit quietly on its special siding as the words flow over it, the salutes are made to it, and the bands blare at it.

But even if the spirit of the occasion is that incorrigibly American combination of pop and peanuts and fourth of July cliches, there will come, as the people stream through, a moment of proud recognition as they look, most of them for the first time, upon the very paper and upon the very ink that formed the words of freedom. Few of us will remain unmoved, and none of us can avoid that very personal and richly reassuring thing that rises in each man when he knows that he is in the presence of a genuine testament of faith. In this case, because it is the faith that has created him a free human being, the experience must have a richer and more deeply significant meaning.

This Freedom Train, coursing like life blood through the great arterial system of the nation's railroads, will carry into the cities and the towns of America the very facts of democracy as they are personified by the original documents we know as the Declaration of Independence, the Constitution of the United States, and the Bill of Rights.

These guarantees of American liberty the people of the country will see with their own eyes at a most peculiarly appropriate time. By now the words and phrases have become such noble platitudes that we seem to have forgotten that they state the principles upon which we have built the structure of our democratic system. These are the documents that, like talismans, contain the promise of our dignity as human beings and free citizens.

Perhaps Mr. Thomas was constrained to delay his attacks until these testaments of man's freedom were safely out of the nation's capitol. And, though it is a fanciful thought, one can imagine that their presence in that committee-room might have shamed into silence the obscene travesty against man's conception of justice in a free country. To all of the Mr. Thomases, such things are, of course, mere notations of noble thoughts to which one is not obliged to attribute any practical meaning. Their pious protestations of regard for first principles which they dismiss so smugly with words like "sacred" and "holy" is a pretty true measure of the sincerity of their respect for mankind.

The cynical opportunism of the star chamber proceeding cannot be tolerated by any amount of partisanship or prejudice. The tawdry fact is that the devices of a people's representative government are deliberately misused in the service of an insatiable appetite for the spotlight. We are only safe from the consequences of such dishonesty if, as a people, we can constantly and consistently confirm and reaffirm the democratic principles of freedom. That is no easy talk, nor is it an easy thing to do. Nor, of course, is it easy to tolerate, as we must, the things that breed, and will continue to breed, the Martin Dies' and the Parnell Thomases with their deliberate, shrewdly managed ignorance, their sly and disgusting talents for the hit and run techniques of purely political performances.

It is a sign of the enormous strength that resides in a real people's government that, while all this has been going on, a President's committee has been working and has now delivered a clear report upon the maintenance of civil liberties and the abuses that we unfortunately commit against those liberties. In this report from the Committee on Civil Rights, headed by Mr. Charles E. Wilson of General Electric, an objective is stated that makes the gyrations of the Thomas Committee an absurdity committed in an undisciplined zoo. That purpose was "to discover wherein and to what extent we are presently failing to live up to the heritage of freedom and equality for all men."

And, again, "a state of near-hysteria now threatens to inhibit the freedom of genuine democrats. Irresponsible opportunists who make it a practice to attack every person or group with whom they disagree as 'communists,' have thereby aided their supposed 'enemies.'" And, again, "accordingly, provision should be made for such traditional safeguards as the right to a bill of accusation, the right to subpoena witnesses and documents where security considerations permit, the right to be represented by counsel, the right to a stenographic report of proceedings, the right to a written decision, and the right of appeal."

These "rights," are very clearly stated and very clearly guarded by the documents that are now being displayed on the Freedom Train. If we are forced to suffer the continuation of Mr. Thomas' performance in Washington, it might be a very good idea to turn the Freedom Train around and let it go back where it came from.

house in "industry"

A system for the manufacture of industrialized building elements by Konrad Wachsmann and Walter Gropius

The General Panel system of construction is based on the manufacture of industrialized building elements. These elements consist of load-bearing, standardized panels and such additional parts as fillerstrips, columns and joists. They constitute the supporting, as well as the enclosing members of the structure. Not only exterior and interior walls, but also floors, ceilings, roofs, and even trusses, are composed of these elements.

The panels are completely finished in the shop with all windows, doors, glazing, hardware, insulation and wiring installed. In fact, any detail which may occur in a building is incorporated. The old distinction between "rough" and "finished" construction is eliminated.

The building elements are joined together by a unique method of connection. Every part, of whatever nature, is put together with the same device called the "wedge connector." This method of connection, shown on page thirty, is, furthermore, three dimensional because it is exactly the same, whether horizontal or vertical members are joined together. With the General Panel joint it is not necessary to know beforehand which panel goes into which part of a building. That the uniformity of the edge and the connection have great usefulness for the manufacturer need not be emphasized.

The General Panel industrialized housing plant does not produce finished houses and, therefore, differs from a factory producing trucks or airplanes; which, in the last analysis, is an assembly job. The sacrifice of leaving the assembly to the field is, however, compensated by important advantages.

The standard size, shape and construction of the panels lends itself easily to an assembly-line, mass-production technique. From lumber pile to shipping platform, parts move through the machines in a straight flow. Because the panels are flush, and because of their uniform thickness and light weight, they are easily handled, stored and shipped. For instance, a 35-foot long trailer with a hoist-equipped tractor will ship and deposit at the site a complete three-bedroom house with all appliances, closets, cabinets, fixtures and plumbing materials. Of the scale of this material one may say: What formerly the hod carrier was to the brick, the lift truck is to the panel.

Any house can be constructed merely by joining these elements together like an Erector set. The architect, designer or builder can play with the material without being specialized. This applies not only to houses, but also to schools, hospitals, garages and similar structures of one-story, and later of two-story, height.

Theoretically the design variation is unlimited. Without change of tooling, but merely by operating the indexing machines, types can be varied according to the customer's wishes or local conditions. No insipid uniformity of a "model" will be forced upon the public, superficially disguised by meaningless variations of attributes or decorations. Individual needs can express themselves in the plan, while the uniformity of the detail will create a restful unity and discipline.

Another advantage of versatility is the possibility of production for a mass market. The need for housing will not always be as pressing as it is today, and other outlets must be found. Industrialization, with its high-powered and expensive machinery of great capacity, depends on a fast turnover and the subsequent reduction in product price. In the General Panel plant a house can be produced every thirty minutes. It is clear that this will also revolutionize present methods of home distribution and selling.

The panels which are being built in the factory at Burbank consist of plywood glued to wood frames with which it forms a structural unit. However, the system is adaptable to any other material or finish. The product as it is today has been approved by local and federal agencies and, therefore, is ready to be used. For further development it is important that as much of the field work be transferred to the shop as is feasible with existing technological processes, and every new material be investigated. Doors, windows, roofing and many other accessories are still following the traditional pattern. As mass production of the building elements grows, they, too, will change gradually, and entirely new types will evolve which are typical for industrialized housing.

Today, houses are still built essentially as they were 150 years ago. In transferring construction to the plant, the workman is not simply given a roof, but the whole process is changed by the scientific use of modern tools. This requires new principles of design and will finally create a new form. The house of the General Panel Corporation, as shown on the following pages, is only a beginning of such a process. To express it in the words of Mr. Konrad Wachsmann:

"If we want to analyze a contemporary house for its modern design, we may do the following. We may take a section, say 2 feet by 2 feet, out of this house and compare it with a similar section taken out of a house of conventional construction. Not knowing anything about the design of the two houses, we would very quickly see which of the two is modern. The modern house is one which, through its materials, its precision and workmanship, shows that in its construction the tools and methods of our time have been used. If it is constructed in a conventional method, it is not a modern house, regardless of what it looks like. It has changed the surface, but the body is still the same."

Panel system invented and developed by
Konrad Wachsmann and Walter Gropius.

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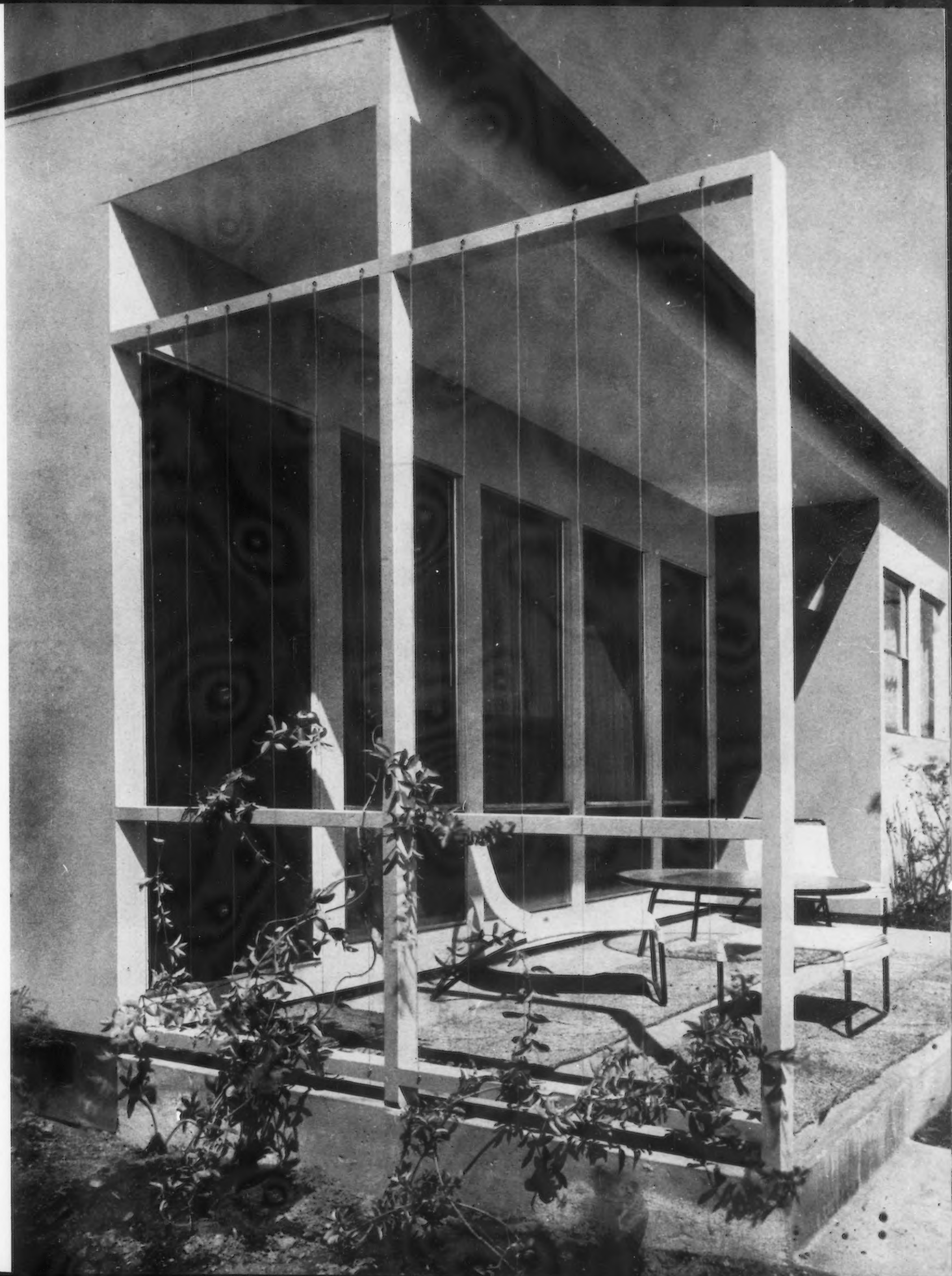
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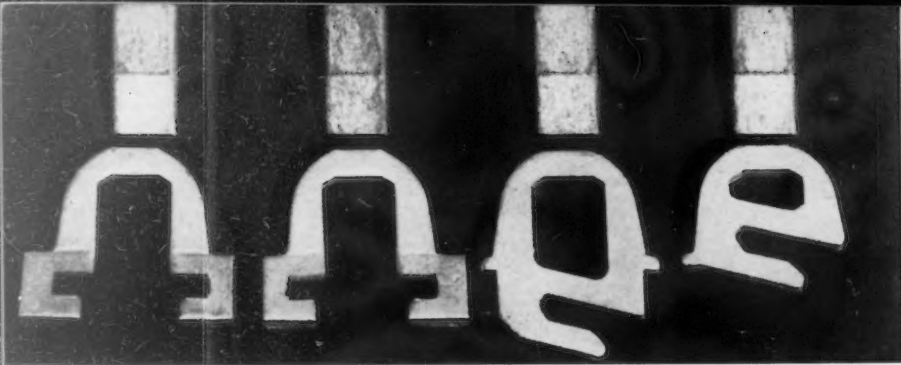
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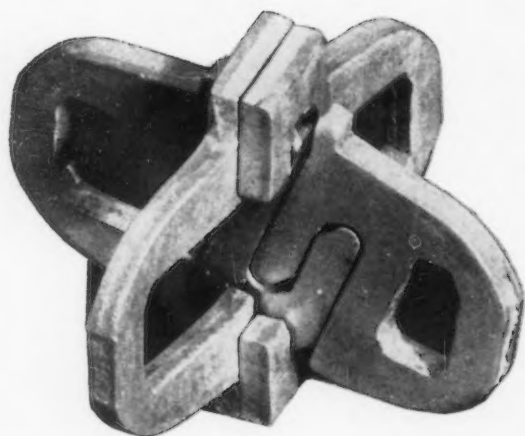
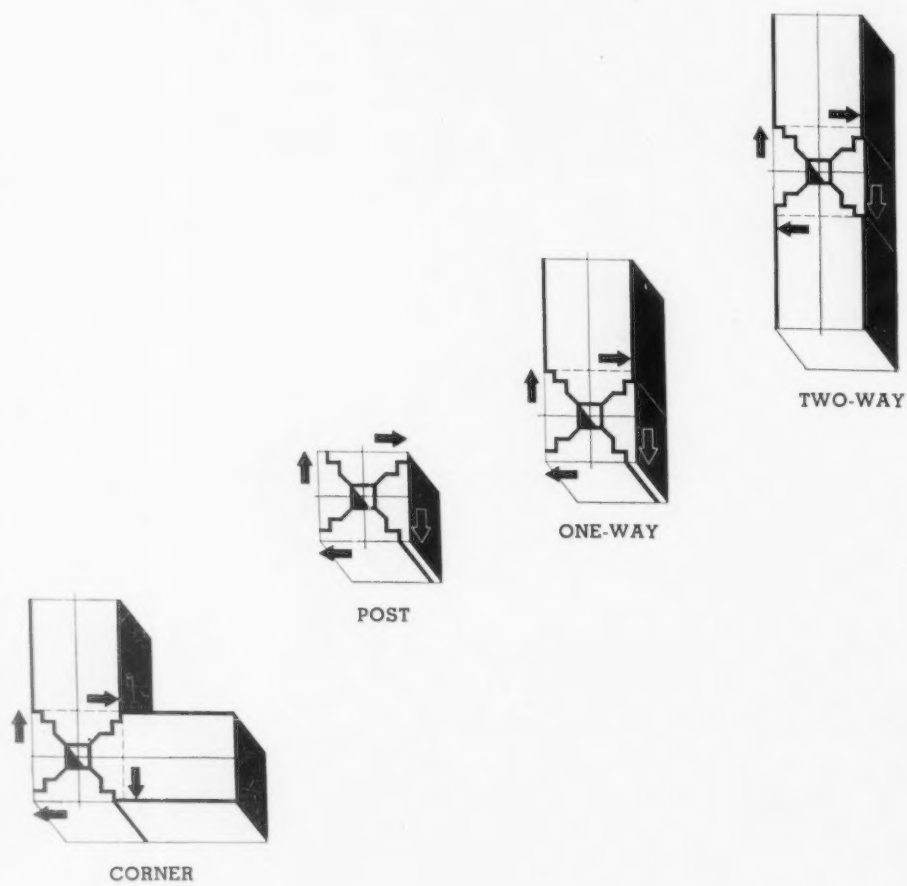
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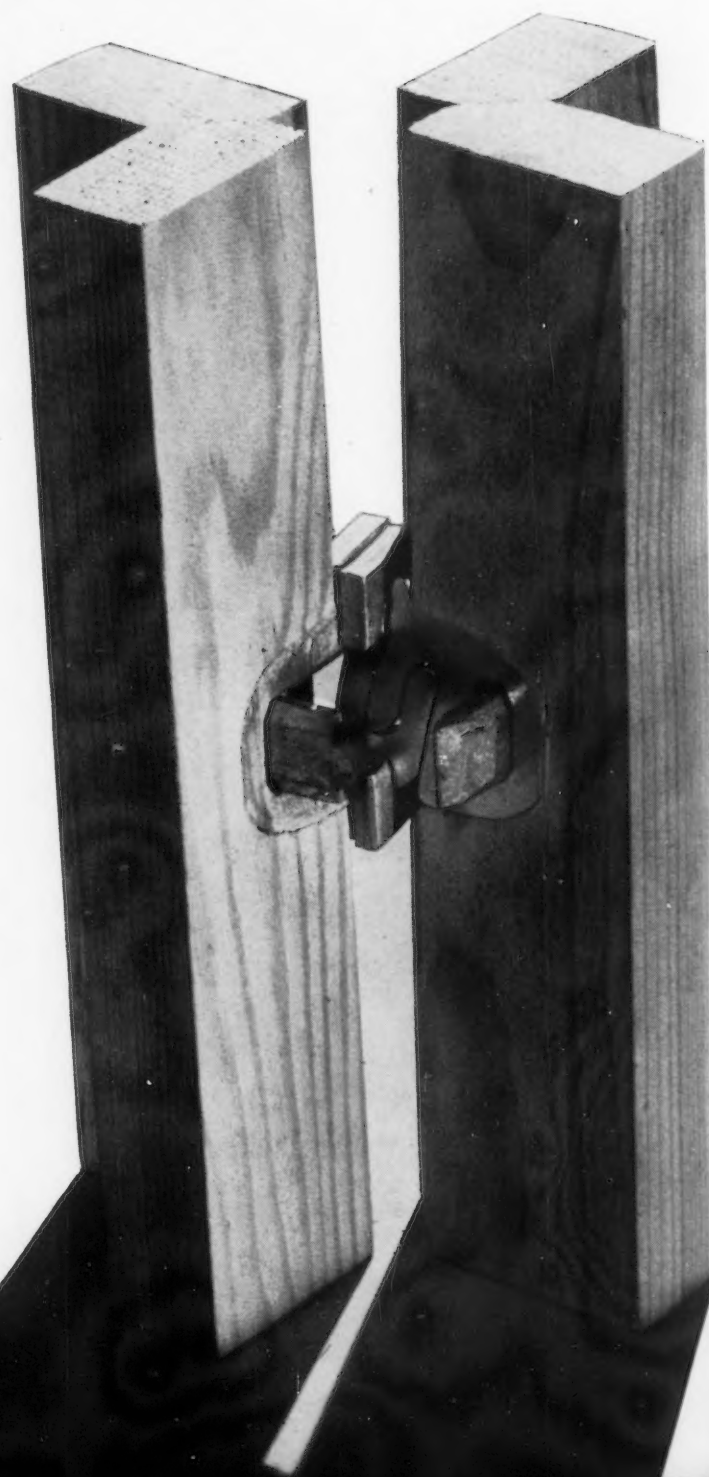




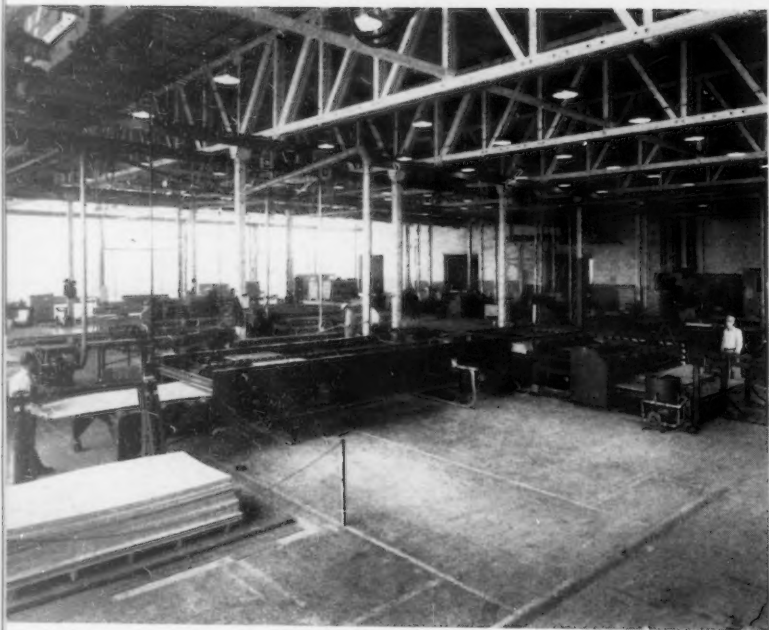
Wedge connectors, spaced 3' 4" apart through all vertical and horizontal joints consist of four stamped steel parts and four die cast wedges which are shop inserted into the framing.



In the assembly, three parts are first nested together; the fourth is then driven home with a hammer. The diagrams above show how, by means of an unsymmetrical edge, it is possible to effect any desired combination, whereby all elements are interchangeable and surfaces are flush after assembly.



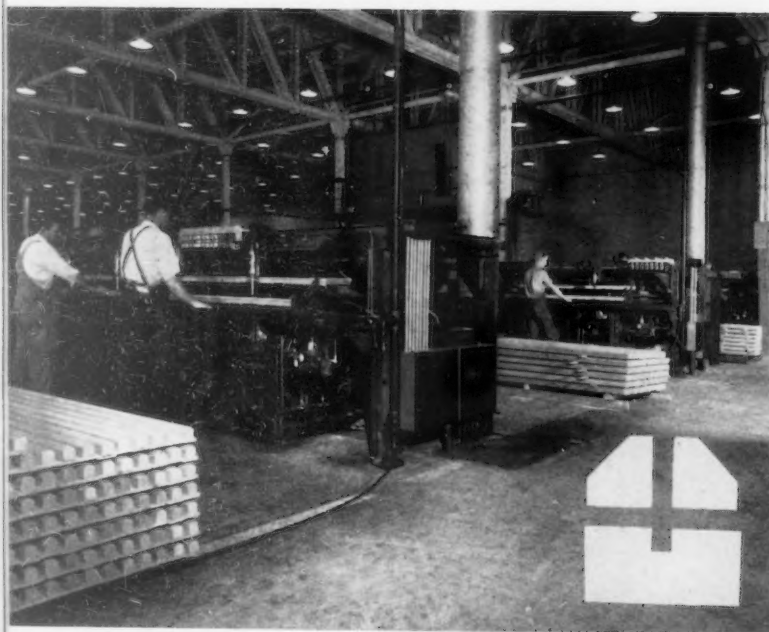




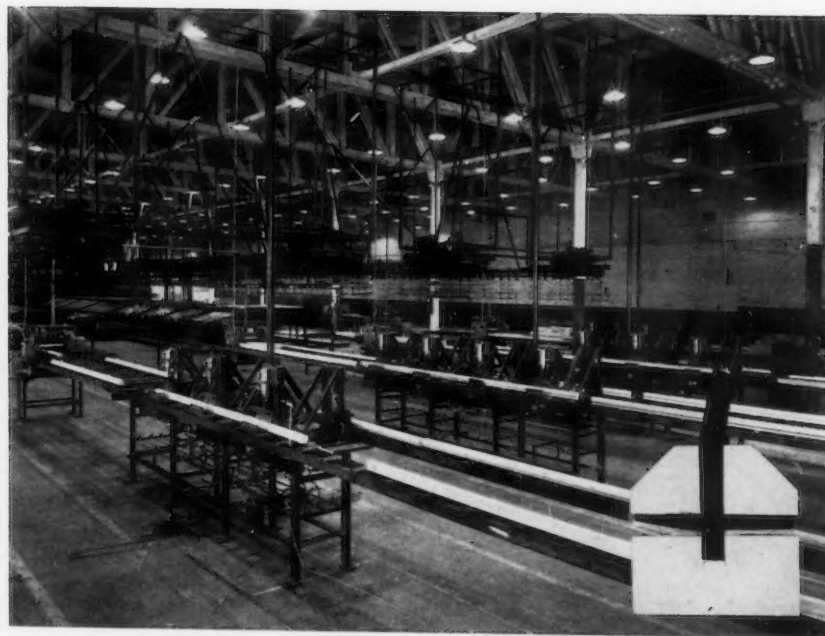
1 MILL



2 MOLDING



3 SLOTTING



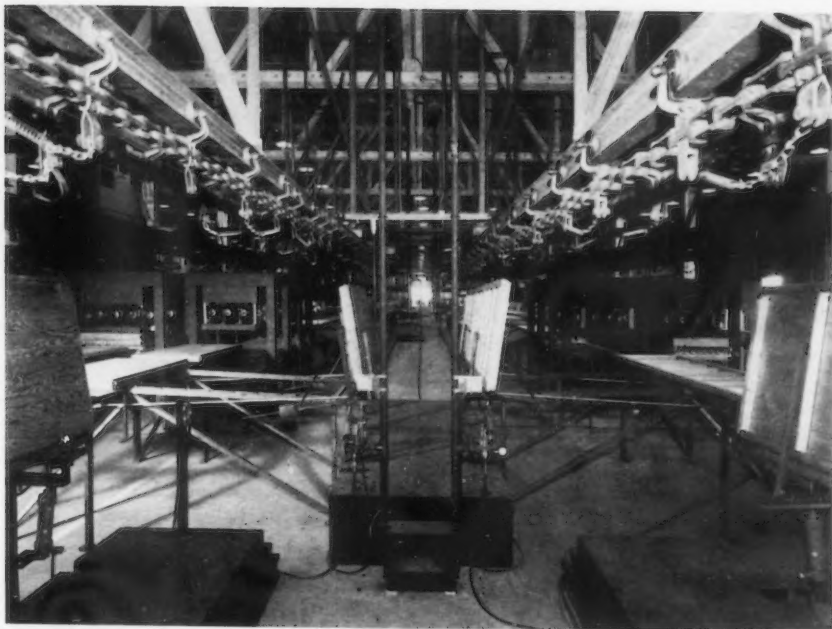
4 CONNECTOR INSERTION



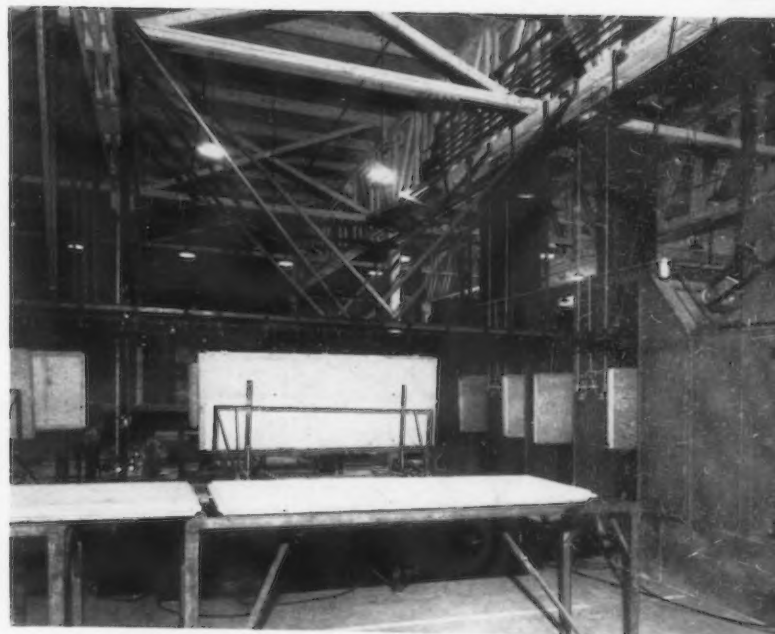
5 ASSEMBLY



6 ELECTRONIC PRESS



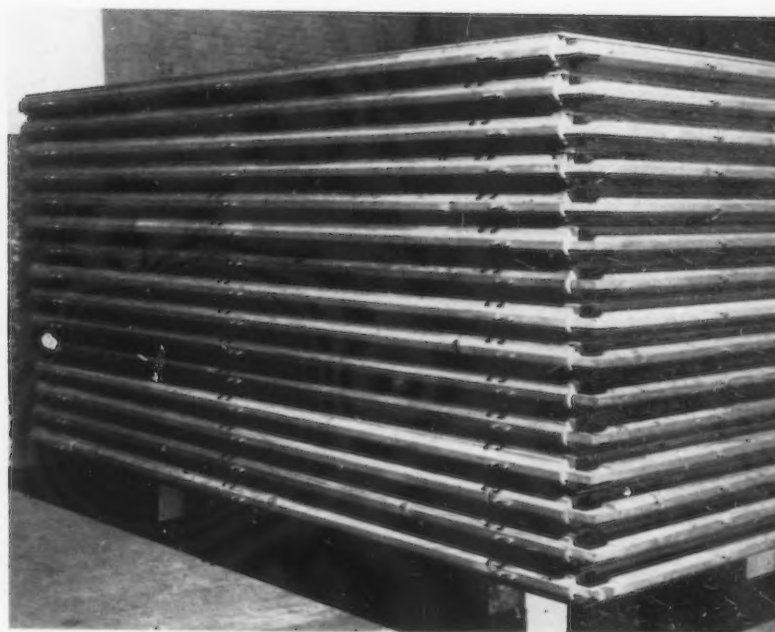
7 CONVEYING



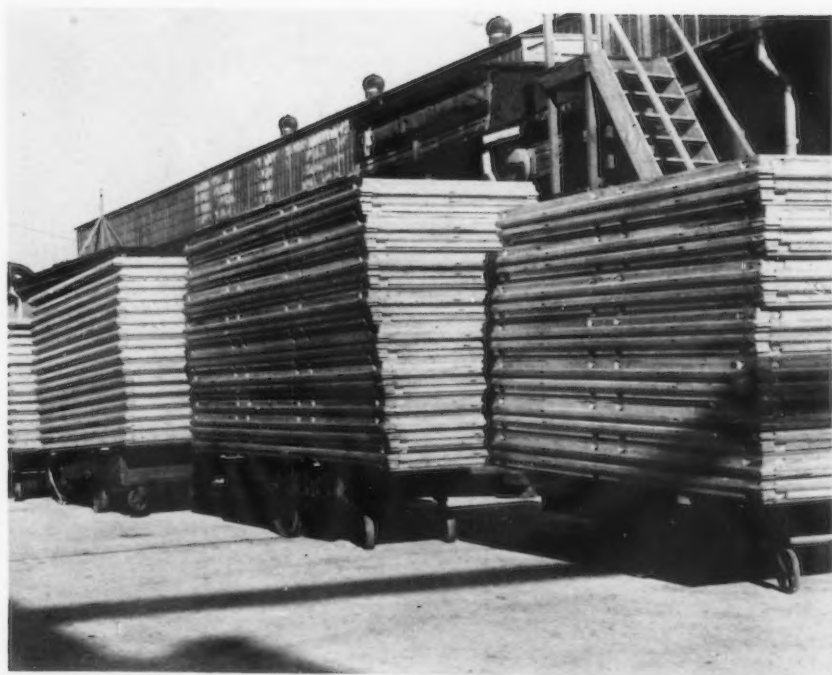
8 SPRAYING



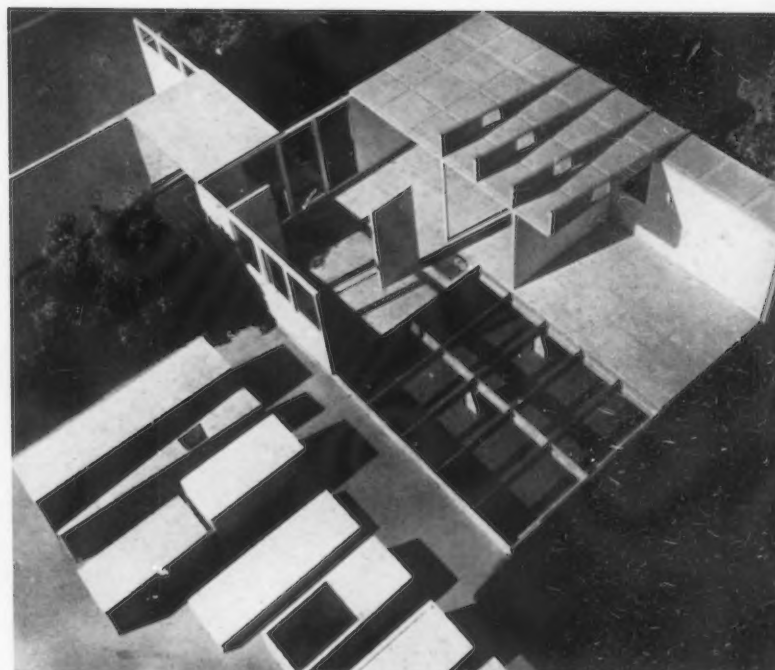
9 DISCHARGING



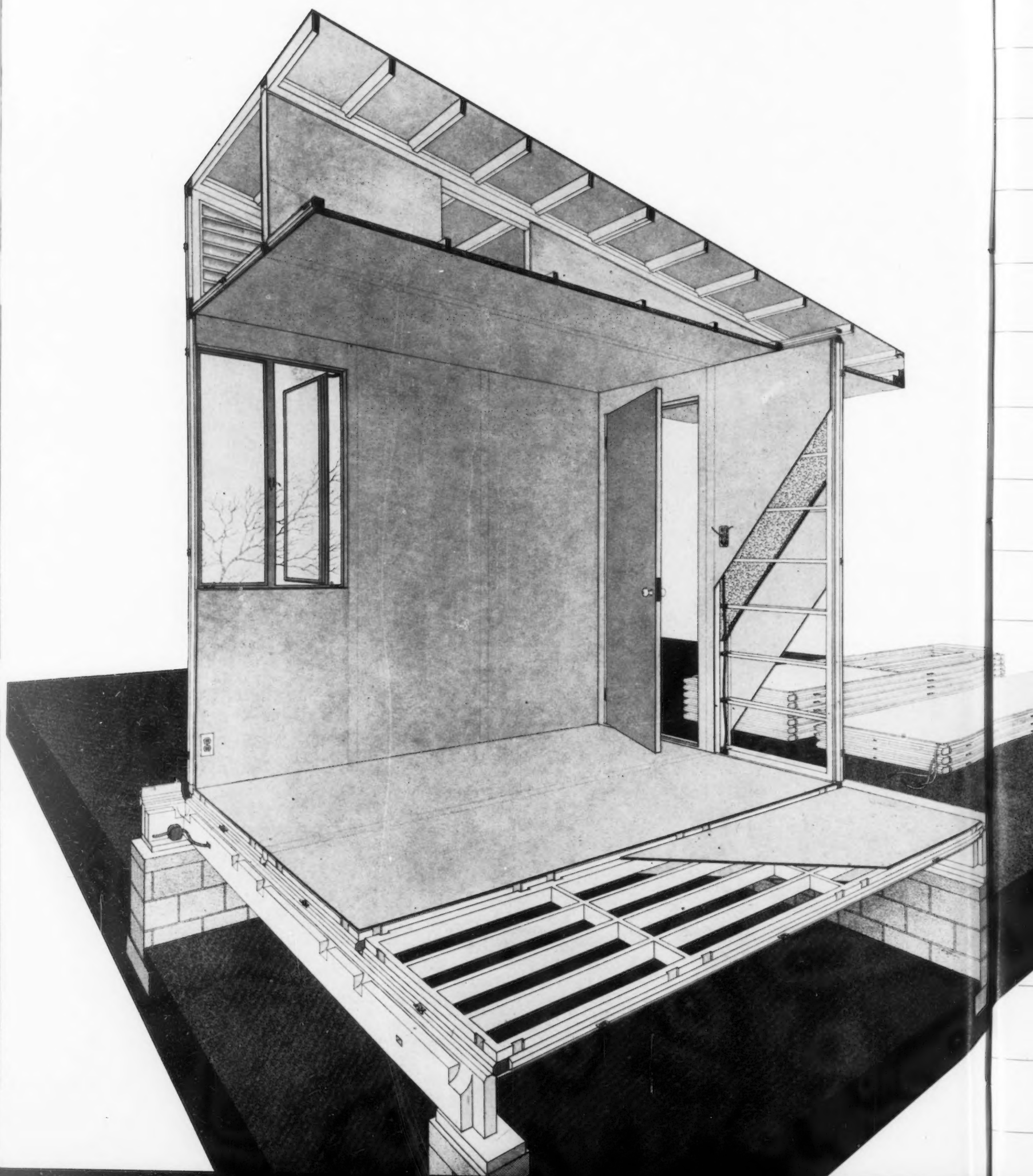
10 STACKING



11 SHIPPING



12 ERECTION





The lines of this grid indicate a module of 3 feet, 4 inches which constitutes the unit of measure upon which all parts are based. The floor plan is sketched over these lines and the factory can deliver all parts for the building.



Details of the house by Konrad Wachsmann using standard elements of the panel system.

The illustrations on these pages show parts of the small two-bedroom house of preceding page, designed by Konrad Wachsmann. In principle they could belong to any kind of building. All detail is integral with the product. A designer confronted with a building project is relieved of the task of having to start all details from scratch, then see them cut to pieces on the site. He can now devote himself entirely to the best possible layout. On the other hand great care and thoroughness can be applied to even the smallest detail which, when developed in the shop, will give it an aspect of finality and perfection.

tem.



ARE CLOTHES MODERN?

bernard rudofsky

Next morning the prince went to his father, the King, and said to him: "No one shall be my wife but she whose foot this golden slipper fits." Then were the two sisters glad, for they had pretty feet. The eldest went with the shoe into her room and wanted to try it on, and her mother stood by. But she could not get her big toe into it, and the shoe was too small for her. Then her mother gave her a knife and said, "Cut the toe off; when thou art Queen thou wilt no more need to go on foot." The maiden cut the toe off, forced the foot into the shoe, swallowed the pain, and went out to the king's son. Then he took her on his horse as his bride and rode away with her.

Cinderella, the tale of frustration and competition, of fetishism and mutilation, is a catalog of cruelties, and, as such, represents a fairly good summation of the components of dress.

This charming story of human perversions is not a forbidden book. It is whispered at bedtime to eager children and sinks deeply into their sleepy but oh, so receptive minds,—to linger forever in their memory or subconsciousness. At this early age, even before he distinguishes between good and evil, the child learns of the magic of power of expensive attire, and of how love and security await the good girl who unreservedly complies with the taste of man. The Cinderella tale, a veritable witches' brew of passions, is full of hidden significance. The incident of the diminutive shoe is a classic example of fetishism. It must indeed impress the mind of any female child that the final choice of the sovereign princess depended on her shoe size, rather than on any other virtues, since the original story does not indicate her desirable characteristics.

"The smallness of the foot" wrote a French physician living in Pekin at the middle of the last century, "is not the criterion of her beauty, but of a woman's commercial value. The young bride's shoe is exhibited before the bridegroom's parents and figures as one of the deciding arguments in determining the price of purchase." The value of small feet has not deteriorated with time. Every shoe salesman expects his female client to buy shoes which are too small for her feet's comfort. The disfigurement of the toes, though repulsive, is of no consequence. Men are perfectly content to take the shoe for the foot. Women are pleased in their assuredness of having their feet concealed by a social taboo.

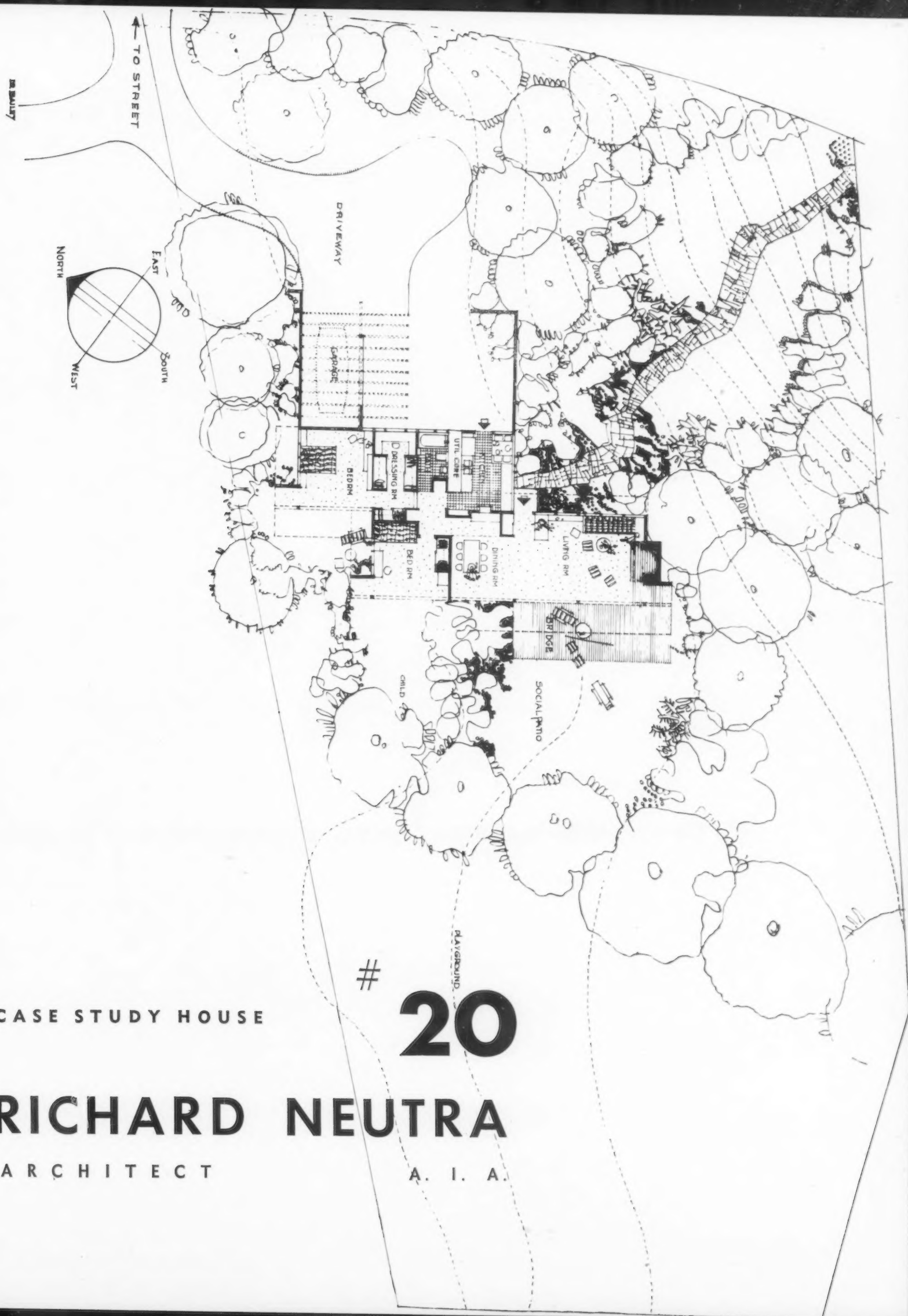
The fascination of the disproportionally small female foot and the toleration of the foot abuse in order to simulate smallness are unquestioningly accepted. Fairy-tale, legend, ethnology and every-day occurrence round out a story of depravity which we have become accustomed to regard almost as a law of nature. It contradicts, of course, biological, ethical and esthetic precepts and, last but not least, common sense.

Generally, we leave the matter at this point and do not feel much displeased with ourselves. We attribute to clothing and its encroachment on anatomy peculiar laws and an illogicalness of its own. Clothing, we fancy, though delightfully absurd, produces an infinity of satisfactions which outweigh the pains of sartorial torture and organic disorder. In a way, our concept of today's dress is that its main function is to hide defects—not so much anatomical shortcomings as deformations which result from wearing these very articles. Only in exceptional instances does dress serve to enhance the beauty of the individual, and even then do we have to make conclusions rather cautiously. What we call the dress' function of enhancing superior corporeal quality is frequently nothing but the accentuation of body characteristics: a purely erotic purpose at that. It follows quick changing fashions, and more often than not shows little consideration for the most elementary anatomical facts.

Many people have speculated on that strange manifestation of human genius: dress. But their attempt at understanding was often defeated by the complexity of the matter. Some ignored or belittled the real problem by rationalizing individual functions of dress. For instance, they saw in dress hardly more than a device for protecting us from the inclemency of weather. But the example of peoples like the Patagonians who endure the rigors of a strenuous climate without the benefit of clothes has made this argument untenable.

Another favorite explanation has been the assertion that clothes are the consequence of modesty. We assume that the individual upon whom the virtue of modesty is bestowed lives in a state of acute self-consciousness and at the same time is blessed with complete innocence. But modesty, the feeling of shame for one's body, is foreign to the unspoiled person. It has to be taught to him and, judging from the mass of civic and ecclesiastical laws dealing with modesty, this is no easy matter. But once established, modesty seems to be as strong as any natural impulse; it merely confuses by its thousands facets. As should be expected from its hypothetical character, modesty shows a variety of conceptions which very often defy logic. Modesty applies only to parts of our body; it depends on given situations and varies with the times and the hours of the day. It is highly evasive. The taboo which today is rigidly enforced, tomorrow is shifted to another part of the body or is abandoned altogether.

Moreover, modesty spends its force when old age (Continued on Page 53)



CASE STUDY HOUSE

RICHARD NEUTRA

ARCHITECT

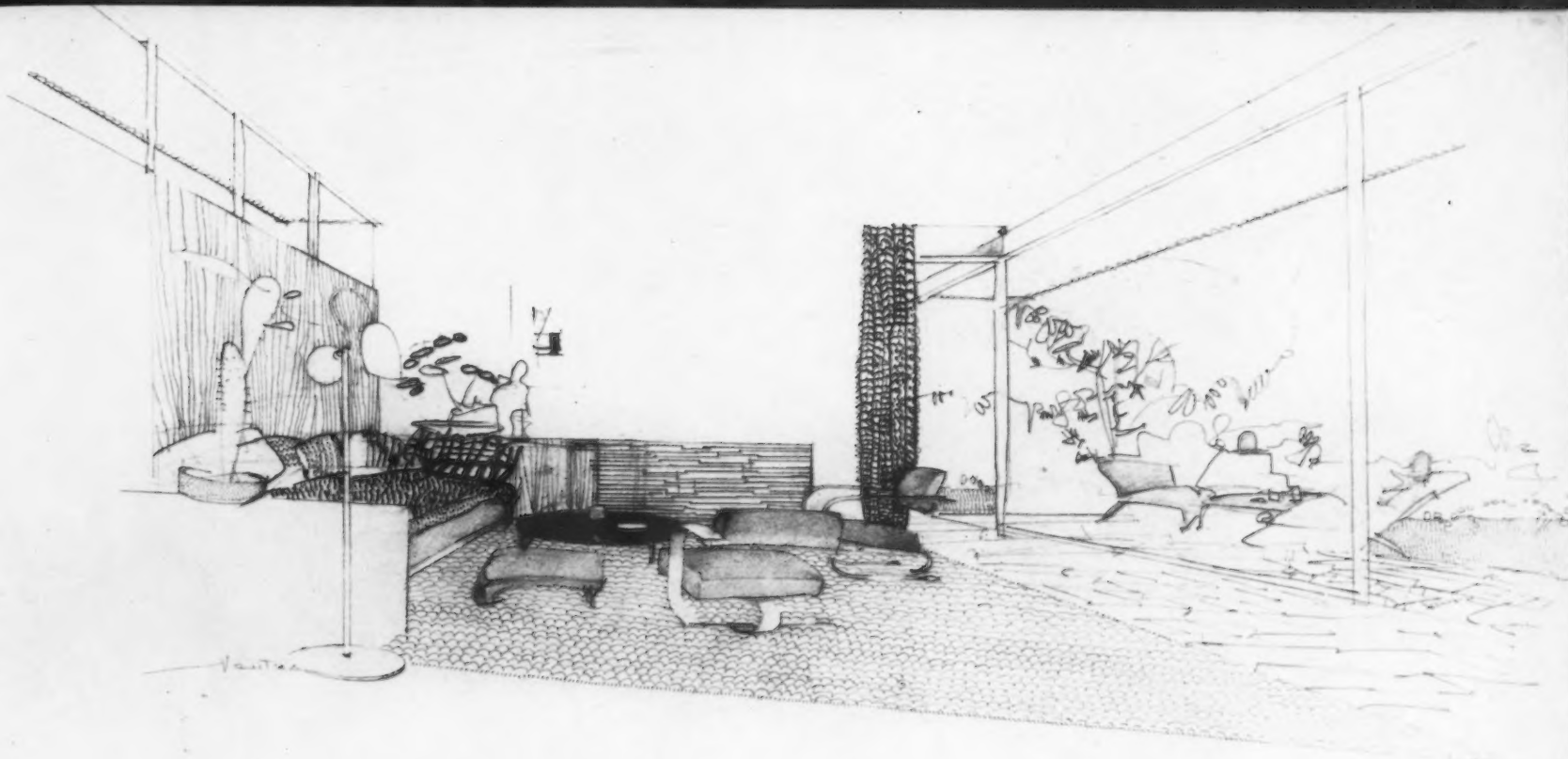
20

A. I. A.

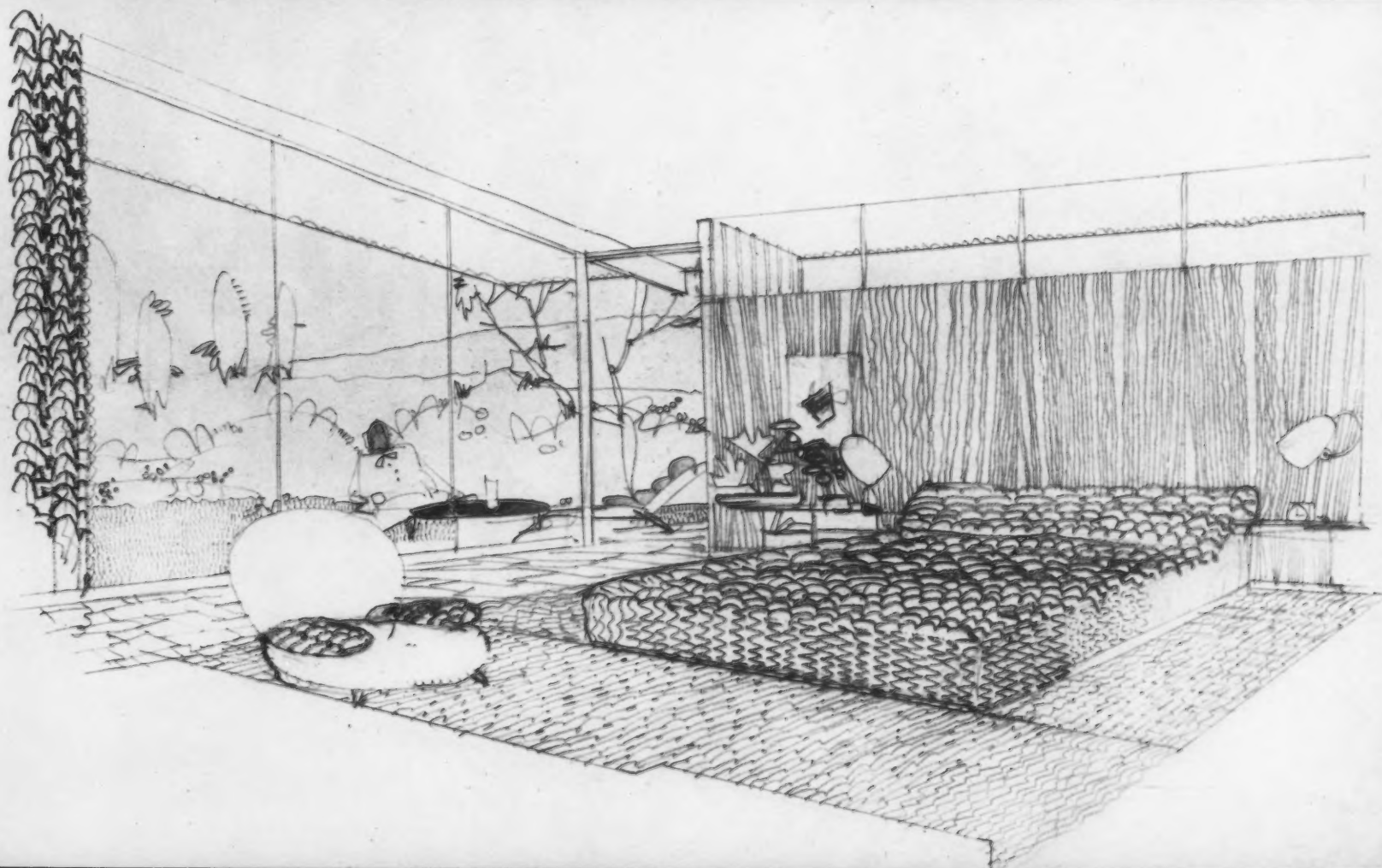


A leisurely flagstone walk curves diagonally up to the tree-shaded house between colorful planting and lawn patches. Higher blooming bushes are planted against the garden wall, screening service and drive-in areas. The northwest wall of the child's bedroom assures complete privacy to the master bedroom terrace and provides a sheltered outside corner. Planting partially screens the child's small play yard from the larger terrace and living area.





A strip of paving beyond the floor covering and along the all-glass wall of the master bedroom brings the outside in. Low, built-in cabinets flanking the bed provide space for books, radio and general storage. A large, sliding glass door fuses the interior social quarters with the exterior. A group of trees shades the terrace in the afternoon, and a row of high windows on the terrace side admits morning sun to the living room.



This house is designed for a young couple with a small child. It was desired to anticipate not only the developmental phases of the growing child but to provide for anticipated changes in the interests and living pattern of the parents.

It was decided to leave space for future expansion consisting of a large room and bath to be added easily and separately to the south side but accessible under the same roof. The garage, at present only a port under a pergola, is later expansible into larger and more protective car shelter.

The house, tailored to the slope of the site towards south-east corner, is reached by a curving drive, which enters the lot from a higher level and which has been made amply large to permit cars to turn and thereby avoid dangers of backing into the highway below.

The service yard is in the front, convenient for deliveries and adjacent to the kitchen door. It is separated from the main entrance walk by a high wood wall which also partially encloses the driveway. The wide, overhanging car-shelter pergola softens the squareness of this area.

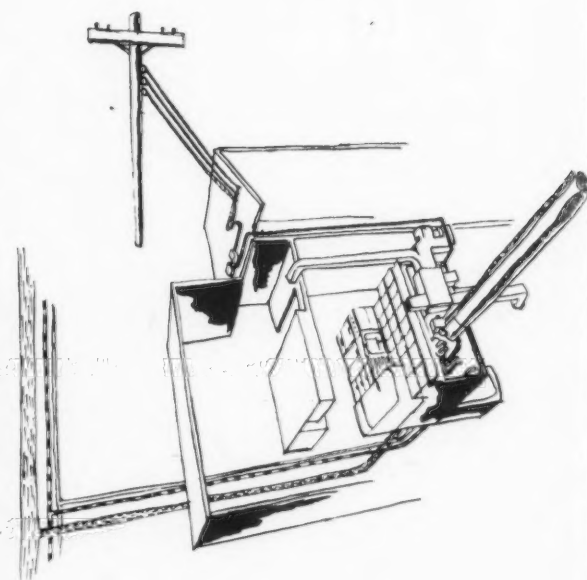
For many years architects and house planners have wished for a unit in which kitchen, laundry, bathroom, heating fixtures and their required plumbing and wiring could be combined into one utility core. Long predicted, anticipated, promised, this economical and logical development has now come into use through the Ingersoll Utility Unit which has become the practical heart of Case Study House #20. By using the utility core a laundry room is eliminated, and the back door opens directly into the kitchen, where space has been allotted for a breakfast corner under a window receiving the morning sun. Use of the prefabricated utility core also dictated the location of the bathroom. It is equally convenient to both bedrooms and the living part of the house.

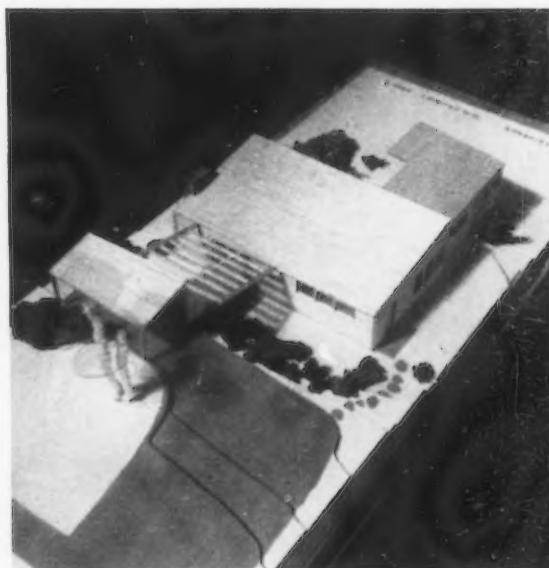
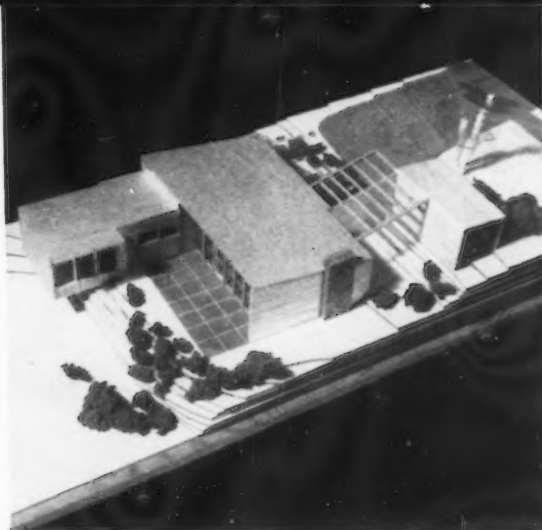
In the master bedroom generous wardrobes use three sides of the dressing room, and the dressing table is placed beneath the window on the outside wall. There is a continuous row of high windows above the bed in one bedroom and above a built-in desk in the other.

There is a small wardrobe on the right of the entry, screening the traffic circulation center from the living room view. The northerly end of the social quarters, draped off at will by homespun fabric sliding in a ceiling track, is the dining bay, the east wall of which has a buffet counter serving from the kitchen.

From the main entrance the view is directly through the living room to the terraces and lawn. The terrace paving is repeated in an interior strip along the glass wall in both bedrooms as well as the living room. The side wall of these three rooms 'L's outward to enclose the paving to the edge of the roof overhang and give a greater visual sense of spaciousness. The narrowing back portion of the site, beyond the developed patios, is left free as a play yard.

The excellent judgment used in orientating the house on the property provides each room with its own private yard area. The house is not a building forcing the land to accept it, but rather a structure conforming to and enriching the site. The architect was wise in accepting nature's unarchitecturally devised placement of trees, sloping ground contours and background of hills overlooking the ocean.



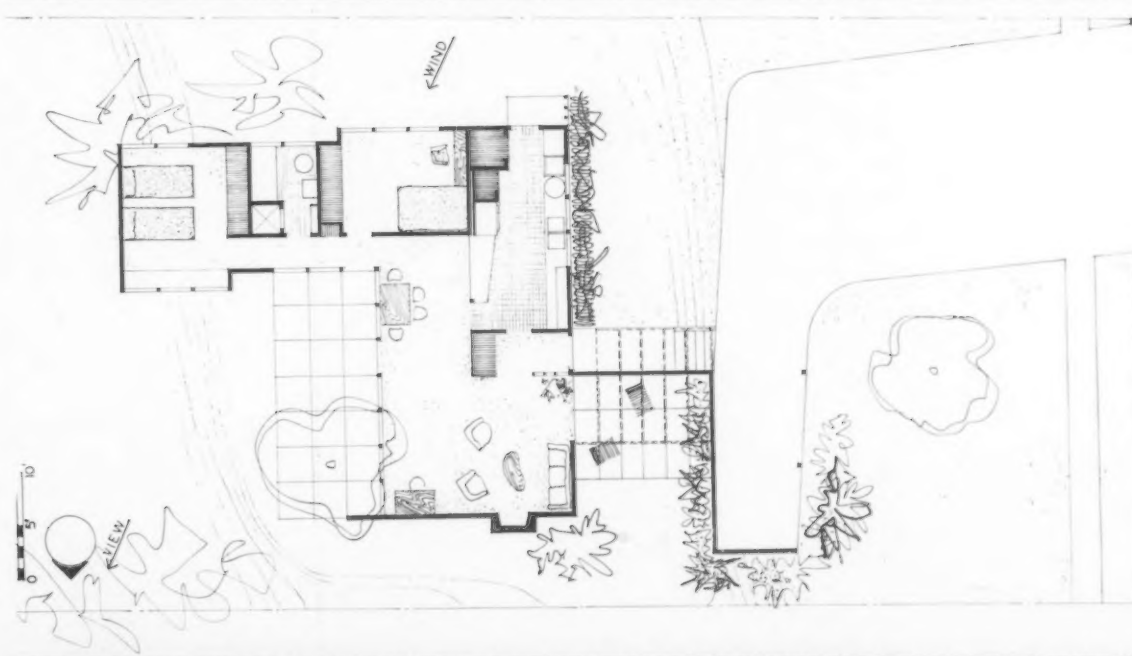


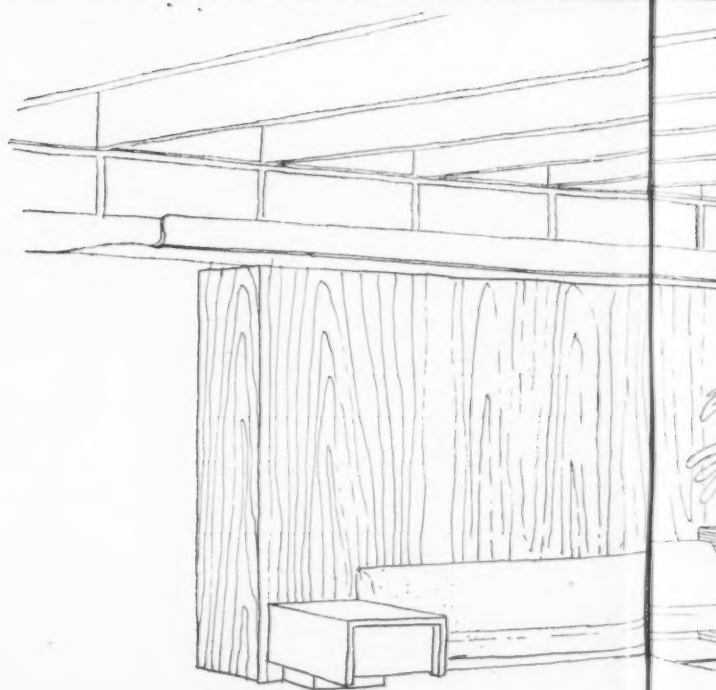
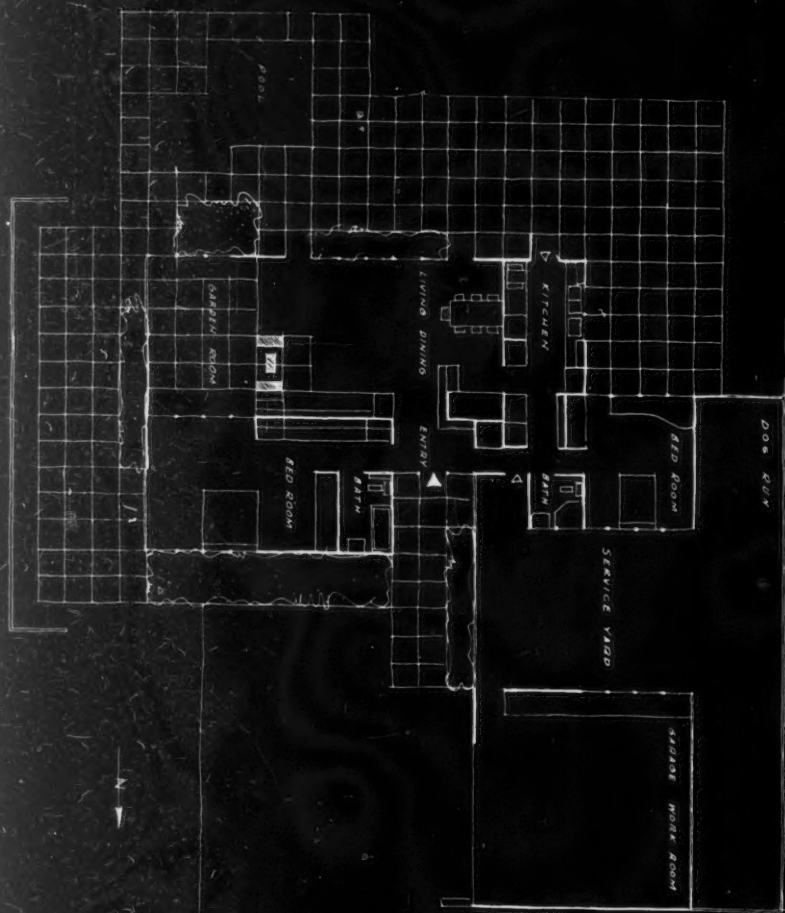
STUDIO HOUSE

MILTON CAUGHEY, architect

The main objective in this house, aimed at \$9.00 per foot "dingbat" prices, is to use as standard Southern California "dingbat" construction—unit wall heaters, roof insulation, redwood siding and stucco—as much as is consistent with the fenestration. These small houses are so standardized that they approximate in many respects a partially "prefabed" house. With labor such as it is, use of this technique can save much money.

The clients, a young couple with a child, are interested in painting and photography. The front patio will eventually be roofed and made into a studio. The kitchen is separated from the dining space by a table-height counter which can be used from either side. A sliding panel extends from top of the counter to the under side of shelves and will completely isolate the kitchen if desired.





CSH 18

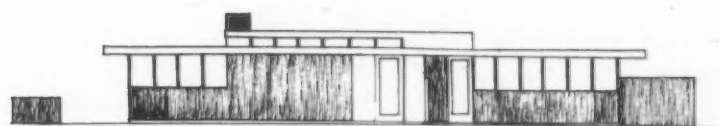
This house dominates a high corner bluff overlooking the ocean to the south and a canyon to the east. The lot tapers off to street level where the drive enters. Construction is based on a three-foot module.

No door or window frames are used, and no lintel was required. The exterior is finished in painted striated plywood. This combed wood, mahogany and cedar plywood, surfaces the interior.

The roof over the living and dining room is raised, with clearstory windows filling the intervening space. The drop in ceiling height, change in floor surface and the mass of the two-way fireplace separate the living area from the glass enclosed garden room. Sliding glass doors hung from outside track comprise approximately half the east wall of both the bedroom and garden room.

Radiant heat in the living area is produced by an unconfined hot air flow across the ceiling. The row of exposed outlets is above the plate glass window area to the south, and the intake ducts are directly across the room but hidden from view by the lowered soffit above the built-in seat.

RODNEY WALKER, designer



NORTH ELEVATION



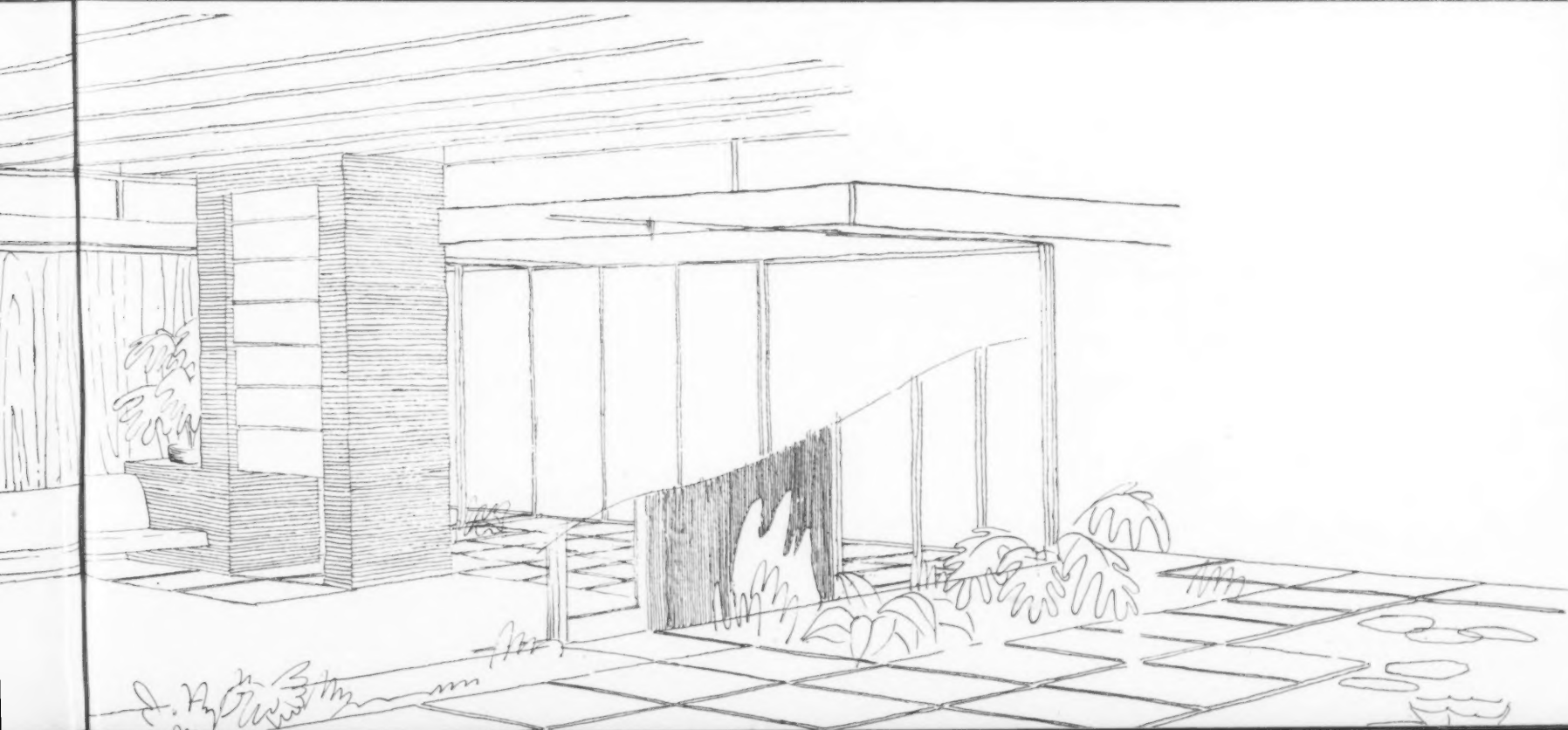
SOUTH ELEVATION



EAST ELEVATION



WEST ELEVATION



CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Continued from page 6

• (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use; this manual deserves study, file space.

HEATING & AIR CONDITIONING

• (381) Allison & McRae: Information regarding radiant heating; company engineers, installs in Los Angeles area; both members firm recognized radiant panel heating engineers; probably best source practical information, installation service.

• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 3" high, replaces baseboard, can be painted; worth investigation.

• (390) A. M. Byers Company: Practical, factual booklet "What We Have Learned from 1000 Radiant Heating Installations;" covers first ten years current growth radiant heating; shows engineering preference methods, materials mostly used; gives geographic statistics; well worth studying.

• (257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59% high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (258) Hammel Radiator & Engineering Company: Information new Karol Air Even Pull vent cap; make it possible to set vent pipes almost flush with roof and still maintain even flow; well designed; merits close study, file space.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed; illustrates all styles, gives full mechanical, technical data; worth appraisal.

• (260) Leslie Welding Company: Folder new series ventilated louvers for attic wall installations; flanged, self-framing, no wood frame or trim required; detachable screen in rear; five sizes, galvanized iron.

• (87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

• (224) Naco Manufacturing Company: Folder new Superior pipeless floor furnace, fully vented; no basement, ducts, pipes; manual control, automatic pilot; sizes, capacities, dimensions; merits investigation, western manufacturer.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

• (373) Pryne Co., Inc.: Authoritative brochure on residential ventilation. Explains how Blo-Fan electric ceiling ventilator removes odors, steam, and cooking fumes before they spread. Gives complete planning information and installation data.

• (375) Pryne & Co., Inc.: Illustrated bulletins on Prylites, complete line of recessed lighting fixtures for home and commercial use, including specialty fixtures; multi-colored dining room light; automatic closet light; adjustable spot; night light; full specifications; contemporary design.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

• (333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

INSULATION AND ROOFING

• (395) Alumalux Company, Inc.: Folder Alumalux Bermuda-style aluminum roof; light, rust and corrosion proof, stainproof, easily fabricated, durable, reflective, fire-

proof, watertight, reasonably priced; presents pleasing appearance; seems sensible application of aluminum.

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

• (18) Celotex Corporation — Four-page folder on roofing products, including information on insulating flat roofs. Has worthwhile specification chart for built-up roofs.

• (19) Celotex Corporation—Sound conditioning brochure based on Celotex products, including Acousti-Celotex Cane Fibre Tile, Acousti-Celotex mineral tile, standard Muffletone, fissured Muffletone, Acoustel, Q-T Ductliner. Gives construction details, has application selector, explains Acousti-Celotex Sound Conditioning Service.

• (220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product; worth study, file space.

• (221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes; definitely worth study.

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated; worth study, file space.

• (94) The Paraffine Companies, Inc.: Factual folders Alumi-Shield, coating combination of weatherproofing materials and asbestos fibers, through which tiny flakes of aluminum rise to surface; reflects 80% sun heat; for composition roofs, sheet metal walls and roofs, concrete or cement structures; decorative, service values; specification, application data.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data; must for files.

• (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data; good presentation outstanding new products.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

• (336) Allen & Olsen Manufacturing Company: Information new Slimline fluorescent luminaires; standard, custom built; instant start under all conditions; gives long, slender line of light; this is unusually good product.

• (101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information; should be in all files.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

• (337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect; worth having.

• (338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study; worth seeing.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.

• (269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available; definitely worth investigation.

• (380) Ruby-Philite Corporation: Brochure, price list good line fluorescent fixtures, incandescent reflectors; all types of units, including wall and recessed; especially good spotlighting fixtures; full technical, installation data.

• (392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens from either side for servicing.

• (182) Smoot-Holman Company: Full data one of best lines fluorescent lighting fixtures, contemporary; lighting information; western manufacturer.

• (270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps; western manufacturer.

• (339) Kurt Versen Company: Information one of best lines contemporary lighting fixtures and lamps; have long been leader in contemporary field; definitely worth investigating.

MISCELLANEOUS

• (386) Dirilyte Company of America, Inc.: Full color brochure

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

ARTS AND ARCHITECTURE, 3305 Wilshire Blvd., L.A., 5, Calif.

Please send me a copy of each piece of Manufacturers' Literature listed:

No.	No.	No.	No.
No.	No.	No.	No.
No.	No.	No.	No.

NAME

ADDRESS

CITY

ZONE

STATE

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

"How to Set a Beautiful Table" featuring contemporary-designed solid alloy flatware color of polished gold; company requires 15 cents in stamps; good presentation of subject.

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

• (342) House of Hospitality: Brochure built-in cabinet to go beside toilet in bathroom to hold magazines, ash tray, smoking materials, paper, incidentals; very practical, indeed; merits appraisal; reasonably priced.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

PAINTS, SURFACE TREATMENTS

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (111) The Paraffine Companies, Inc.: Folders Solar-Shield 100 per cent pure asphalt base aluminum coating for tar, asphalt, metal roofs; heat resistive, protective values; reduces heat absorption 88 per cent; ready-mixed, stir and apply; dry 24 hours; 300 square feet to gallon.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page

full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(347) Sherwin-Williams Company: Brochure (20 Pages) giving architectural specifications for painting, varnishing, finish with Sherwin-Williams paints, varnishes; undoubtedly one of best reference manuals on surface treatments.

PANELS AND WALL TREATMENTS

• (335) California Panel & Veneer Company: Brochures Simpson acoustical tile, made from Douglas fir fibres; high sound absorption, easy to clean; can be readily painted; definitely worth investigation, file space.

• (348) California Panel & Veneer Company: Information plywood panels, particularly hardwood plywood, Formica, and other panel materials; one of best sources of data in Southern California; definitely worth investigation.

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information; should be in all files.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind; worth close study.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.; western manufacturer; probably best source tile information in West.

• (51) Libbey-Owens-Ford Glass Company: Four-color brochure (12 pages) on Vitrolite Glass Facing. Section on modern baths and kitchens is good selling. Commercial application well illustrated.

• (47) United States Plywood Corporation—Installation booklet (20 pages) on Weldwood plywood for interiors. Full technical data with lucid, explanatory illustrations, including information on finishing.

• (49) United States Plywood Corporation—Complete listing and data on Weldwood, plywood and allied products, for both exterior and interior uses. Good handbook on the use of such products, well illustrated, in 16 pages.

• (54) United States Plywood Corporation—Four-page folder on Decorative Micarta, laminated plastic surface material with scores of uses. Will not dent or chip, crack or break, splinter or warp. Does not stain from food, fruits, or grease, and doesn't mar with alcohol. Easy to clean, never fades, never needs refinishing.

• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wall-papers; resists grease, oil, finger-marks, lipstick, crayons, vermin; restored soap and water; 90 patterns, designs by Dorothy Liebes.

PLUMBING FIXTURES, ACCESSORIES

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry; top modern design; good selling by leader in field.

• (280) Century Shower Door Company: Folder Century shower doors, tub enclosures, custom, standard designs; tubular frames, adjustable jambs, solid aluminum corner castings, left or right openings; chrome lustre, dubonnet, blue; electroplated, will not fade, chip, peel, tarnish.

RADIOS

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications; good presentation by "oldest name in radio."

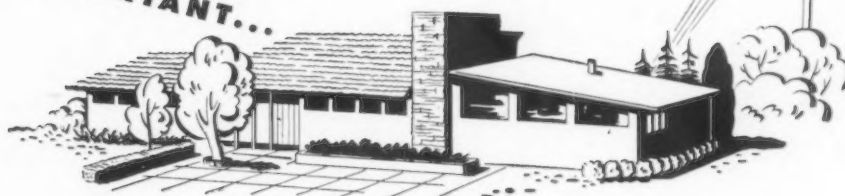
• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new

WALLS ARE IMPORTANT...

AND SO ARE

Wires!



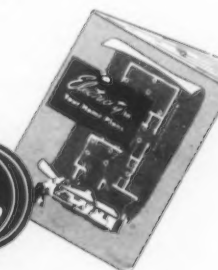
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• (398) Acker & Acker: Folder Clearview combination venetian blind, awning, shutter; installed outside, operated from inside; adaptable to all types of buildings; guard against burglars, give controlled ventilation, privacy, storm protection and heat insulation; simple design, well engineered; metal; worth investigation.

(401) American Door & Machine Company: Folder Metalite aluminum overhead garage doors for residence use; jamb-type hardware, completely weatherstripped; 8'x7' and 16'x7' sizes; does not require painting, can be painted; light, well engineered, available; western manufacturer.

(29) Ceco Steel Products Corporation—Sixteen pages on screens in steel, bronze and aluminum. Covers general descriptions for architects' specifications, full size details, screens for double hung windows, steel casement screens, steel projected window screens, steel pivoted window screens, open porch and terrace screens, casement storm windows, and standard fittings.

(30) Ceco Steel Products Corporation—New 1947 Pacific Coast catalog covering Ceco metal windows, doors. Loaded with technical data, photographs, sketches, other pertinent illustrative matter. Covers residence casements, package windows, housing casements, intermediate, combination and projected windows, intermediate casement windows, intermediate casement doors, intermediate psychiatric windows, architectural projected windows, commercial projected horizontally pivoted windows, commercial

projected windows, horizontally pivoted windows, basement windows, continuous windows, mechanical operators, security barn utility windows, steel doors of all kinds (accordion, double vertical lift, industrial, hangar).

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data; should be in all files.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company—Seven pages of structural details of full vision, free standing, narrow line and standard line entrance doors, frames, and trims.

• (33) Libbey-Owens-Ford Glass Company—A 20-page brochure, "The Meaning and Magic of Windows," by Dr. Matthew Luckiesh, internationally known lighting authority. Must reading for modern designers. Shows sense and necessity for wide glass areas.

(379) Metalco, Inc.: Data, information one of best lines aluminum sash, sliding doors; thin lines, light, very good design; western manufacturer, immediately available; this is good tip.

• (367) Outside Venetian Blind Company: Folder well designed outside venetian blind; non-ornamental, highly efficient; provides ventilation simply; worth investigation.

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows; product worth appraising.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 5/8" x 2' 2 1/2" to 5' 7 3/8" x 7' 5 1/4"; these windows merit investigation.



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• (35) United States Plywood Corporation—Well illustrated four-page folder on Mengel flush doors and Weldwood doors, giving sizes, weights, showing construction details. Also mentions Craw-Fir-Dor for garages, Sav-A-Space sliding doors and frames.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one; definitely worth file space.

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• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

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• (358) Gary Safes: Information, data one of best lines floor, wall safes; 433 cubic dial; overall dimensions 12x8x8½ cubic inches storage space; combination.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors; this is a "must" for all files.

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(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

• (383) Roll-O-Matic Screen Company of California: Information Vellum, 16-mesh, plastic, lifelong guaranteed screen, encased in aluminum; attaches to sill, latches to bottom of window; fingertip release, automatic recatch; invisible when window closed; well worth investigation.

• (361) Western Fiberglas Supply, Ltd.: Brochure uses Fiberglas for decorative fabrics, cold-holding insulation, heat insulation, sound deadening; good product well presented.

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(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(39) Ceco Steel Products Corporation—Handbook of Ceco products for reinforced concrete construction, tenth revised edition. Covers Meyer flange-type steelforms, Meyer adjustable-type steelforms, metal lath ceiling construction, reinforcing bars and spirals, welded fabric, bar chairs, spacers and accessories, Meyer adjustable column clamps, and Meyer adjustable shores.

• (41) Celotex Corporation—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

(42) Kawneer Company—Announcement of Zorite, an aluminum panel with tongue and groove joints to be used as a decorative and practical exterior or interior building material. Also given are full size details and applying methods.

(185) Kraftile Company: Brochure, folders Kraftile Glazed Wall Units, modular coordinated dimensions; building tile glazed finish, variety colors; full range thicknesses, types; full technical data.

• (409) Marketing Associates: Information on Mul-Kra Wonder Block, building block based on formula containing wood fibre, special mastics; can be sawed, sanded, drilled, nailed, screwed; 10 times insulation values of concrete blocks; half weight of concrete, 2/3 strength; new product definitely worth investigation; good for single story houses.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

• (161) Revere Copper and Brass Incorporated: Information-packed brochure (96 pages) sheet copper construction based on extensive sheet copper research program; charts, facts, instructions, specifications; powerful assistance with design, installation sheet copper; best of its kind.

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(48) United States Plywood Corporation—Particularly well done 20-page brochure showing uses of Weldwood plywood for commercial interiors. Stores, offices, banks, hotels, institutions, bars, restaurants. Illustrations good, ideas many.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details, diagrams, specifications, installation data, photographs; available now, western manufacturer.

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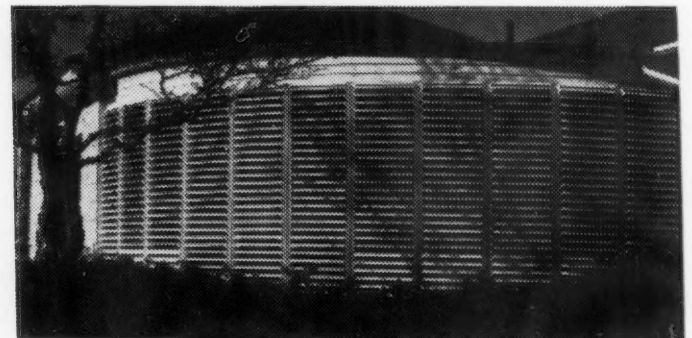
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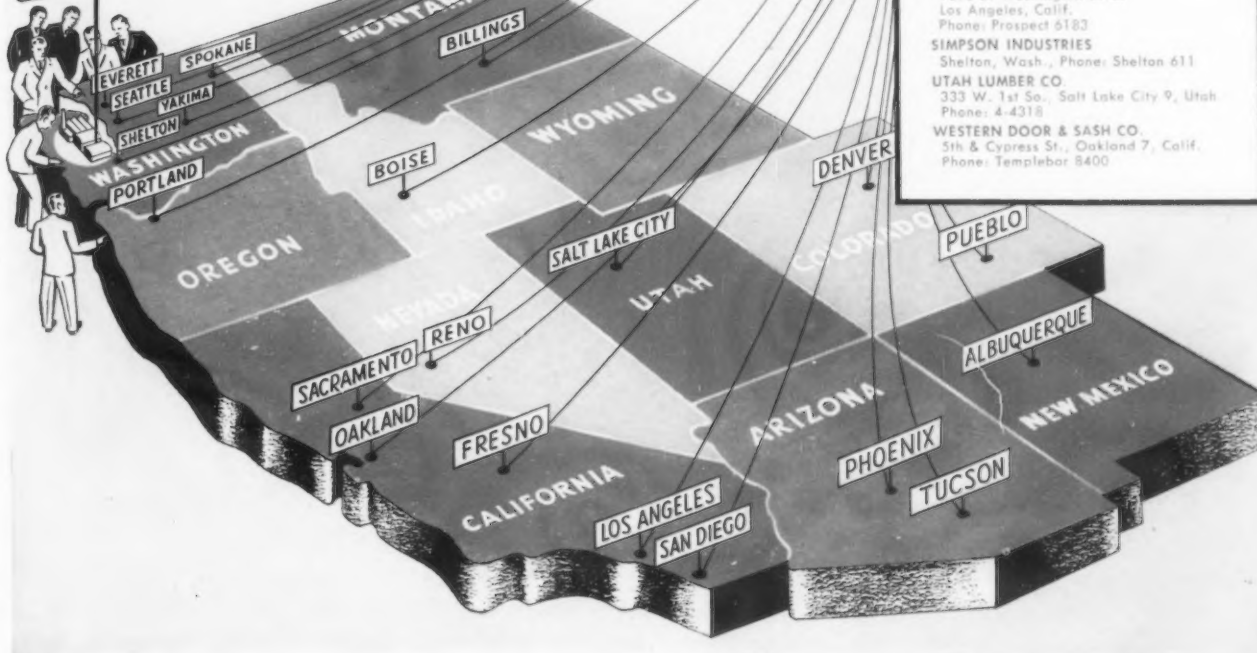
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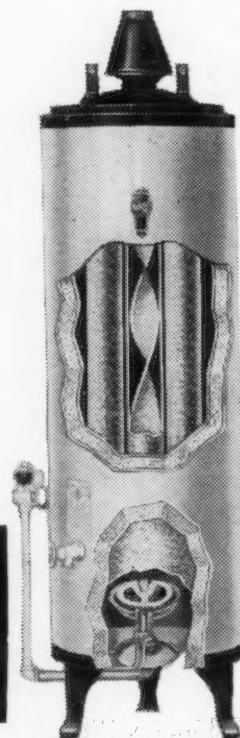
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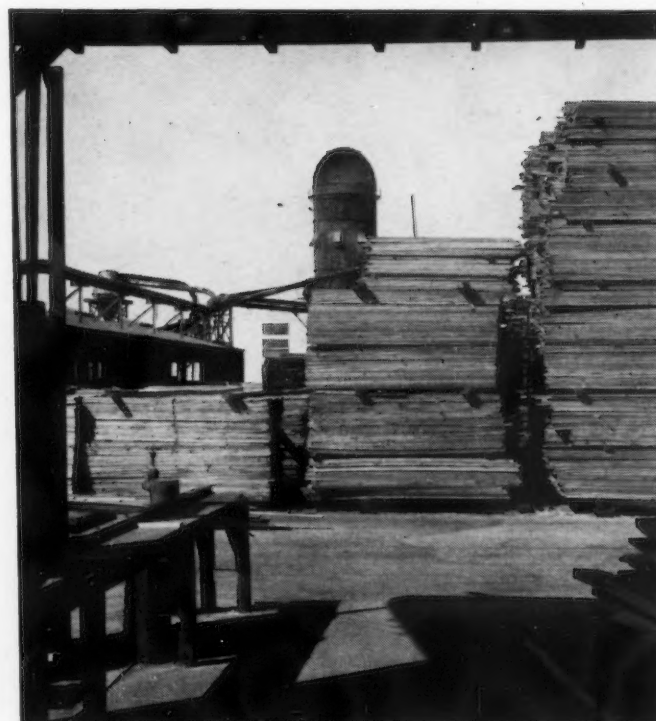
(Continued from page 25)

necessary prelude to opening the mind. Many who object to certain aspects of contemporary music defend their prejudices by a refusal to listen to what they claim they do not like.

To begin, the critical listener who wishes to make himself reasonably competent to hear twentieth century music will acquaint himself with the recorded performances of Mahler symphonies, especially the *Fourth* and *Ninth*. Mahler was the first to comprehend the structural scope of Beethoven's *Ninth Symphony* within the polyphonic orchestra of Wagner and to provide for them substantial and significant form. It is taken for granted that our critical listener already knows the work of Brahms, Wagner, Liszt, and of course the major earlier composers summarized as classics, though it is by no means essential that he should. It is possible to approach the history of music from either end as from the middle. To these he will add Schoenberg's *Gurrelieder*, also recorded, an historical accretion of evolving styles, put together through a dozen years at the start of the century, which begins with Wagner, proceeds to Mahler, and concludes in early mature Schoenberg. Digressing he will pick up Debussy, especially *Pelleas and Mélisande*. It is at once the glory and the limitation of Debussy that his frail structures should survive so well and cut so deep.

Our critical listener, being able to enjoy Tchaikowsky in moderation, will recognize the toughest qualities of this bardic language in the *First Symphony* of Sibelius. Thus he will rise to the high eminence of the *Fourth* and *Seventh Symphonies* of Sibelius, without being led astray by the usually but not always spurious attractions of Shostakovich. He will know, though he may not grasp the reason, that this way of writing, like that of Richard Strauss, leads to a dead end. He will observe this dead end in the witty, disintegrate showmanship of Prokofieff, from the violin concertos down to the *Fifth Symphony*. He will admire the lucid musicianship of Ravel and enjoy the facility of Milhaud, without mistaking this spiritual conversation for spiritual insight.

Putting things in their places he will not wonder at the sensual effectiveness of early Stravinsky, and he will have inexhaustible sympathy for that composer's long determined effort to compose



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with detached, deliberate mind. This sympathy will at once protect the listener from false adulation and preserve him from a false depreciation of that search for a model which has been called Stravinsky's neo-classicism. He will strain with Delius and rejoice at the realization of *A Mass of Life*. He will admire the lifelong isolation and integral growing of Vaughn-Williams, from the *Pastoral Symphony* to the *Fifth*, and throw his hat in the air to hear the masterly *Oboe Concerto*. He will refine his comprehension to the intense purposes of Busoni, marveling how little of his art is perfect and how perfect that little is.

So much for the periphery. At the centre of this critical listener's understanding must be the four quartets, the two chamber symphonies, *Pierrot Lunaire*, and the recent *Piano Concerto* by Schoenberg; the *Piano Sonata*, the *Second Violin Sonata*, *Mikrokosmos*, the last two concertos, for violin and for piano, and the *Sonata for violin alone* by Bartok, the last rarefied quintessence of his art; *Socrate* for solo voice and piano by Satie; and the *Concord Sonata*, the songs, and the *Fourth Symphony* by Ives. These works are the central mountain chain of twentieth century music, reaching towards the second half of the century and its yet unimagined heights. Around these he will set at various levels the *Violin Concerto* and the two operas by Berg; the *Piano Trio* and *Fifth Symphony* by Harris; the sonatas for unaccompanied viola and cello, the chamber concertos but not the recent large concertos, the *Third Quartet*, and the *Marientleben* song-cycle by Hindemith; the *Piano Sonata* by Copland; the two Gertrude Stein operas by Virgil Thomson; a few fragments by Villa-Lobos; the *Preludes* by Chavez, and many works by Piston, Sessions, Dahl, Weiss, Krenek, Barber, Menotti, Cowell, Britten, Toch, and other composers now living and composing who have not yet established a final claim to recognition by any single work. Beyond these he may reach towards the singular idioms of von Webern, Ruggles, and John Cage. I do not claim final authority for such a list, but I defy any person to compass it in intent and eager listening without becoming a more devoted, intelligent, understanding, and sympathetic friend to all that is happening in music at the present time. To hear so much will involve a pursuit as arduous as any amateur can desire. It should be the salvation of any not yet hopelessly opinionated critic.

"ARE CLOTHES MODERN?"

(Continued from page 38)

makes pretense ineffective. This is particularly apparent among primitive peoples; their old women dispense with modesty because

it has exhausted its utility. Thus it appears that modesty works rather as an incentive for the exploration of new ways of physical attraction. It may even be said that for modesty to perpetuate itself it has to change its devices and expressions constantly.

There is unquestionably a reciprocal relation between dress and modesty. However, investigation into the nature of modesty reveals the uncomfortable truth that, rather than a cause for wearing clothes, modesty is, instead, its result. The Church alone still upholds the theory that modesty is our reason for wearing clothes, although this attitude is not fully understandable in view of the ecclesiastically approved version of Eve's relation to clothes before and after the fall. This quaint mythological incident, so pregnant with consequences, gives us indeed a cue to the real nature of apparel. Whether we like it or not, clothing is, from head to toe, crammed full with eroticism; eroticism of both kinds, healthy sensuality and perversion.

Whereupon we come to the third and probably most important consideration, viz., that dress is mainly based on desire for decoration. This is not to deny that clothing is quite obviously based on all three motives mentioned: Protection, modesty and decoration. Whereas modesty and protection cannot be held responsible for the adoption of dress, they have been related to dress so obstinately that they cannot be separated from it any more. But whether we look at dress as ornament or whether we are interested in its psychological aspects, one feature stands out predominantly from the muddled background: the existence of an intense preoccupation with one's body characteristics. That preoccupation often becomes violent until it resembles an obsession.

The behaviour of fashion addicts, a term which applies practically to everybody who has reached adolescence, is significant. From the first phase of timid desire for the adoption of a fad, through the sheer religious devotion, as demonstrated by the punctilious care for the detail of the fashion, to the sudden boredom and physical horror for an outlived vogue, we have the perfect analogy of the unravelment of the phases of courtship: craving and devotion for the love object, and its rejection after wish fulfillment. In fact, nothing shows better the nature of dress than this resemblance. Sometimes, when the excitement of a new fashion flares up, symbols of old become miraculously alive, strange cruelties and mutilations are accepted in homage to a fashion idol, which would, were their real nature fully understood, scare the wits out of its adherents.

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State of California, County of Los Angeles—ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared John Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

John Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from publishers of daily, weekly, semi-weekly and tri-weekly publications only.)

JOHN ENTENZA, Editor.

Sworn to and subscribed before me this 30th day of September, 1947

CLIFFORD G. SHAW,

Notary public in and for the County of Los Angeles, State of California. My commission expires May 27, 1950.

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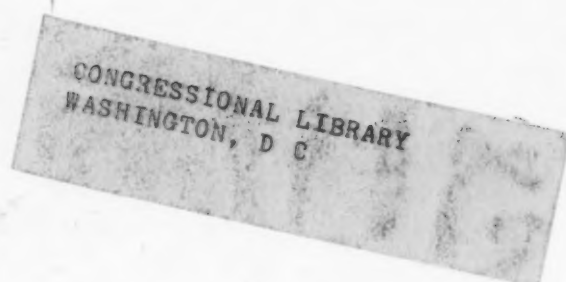
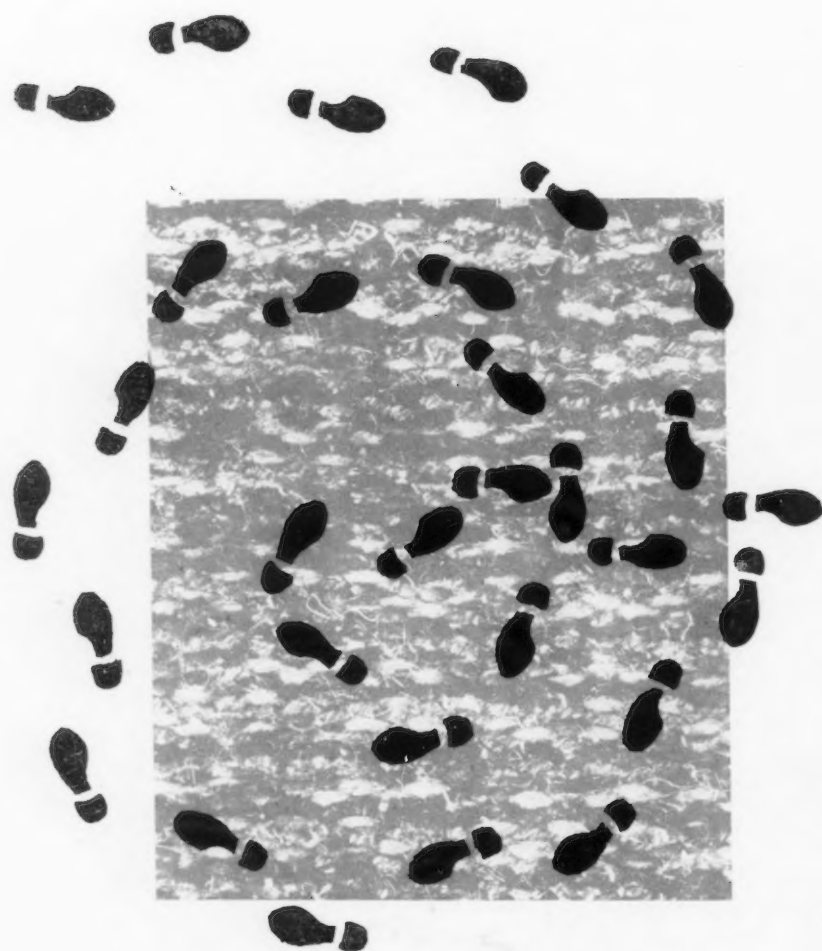
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